प्रतीहारी—[1]देव, प्रसन्नमुखरागा ऋषयो दृश्यन्ते। तस्माद्विस्रब्धकार्या एते।

राजा—(शकुन्तलां दृष्ट्वा) अथात्रभवती,

का स्विदवकुण्ठनवती नातिपरिस्फुटशरीरलावण्या।
मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥ १३ ॥

प्रतीहारी—[2]देव, कुतूहलगर्भो मे तर्कः प्रसीदति। दर्शनीया पुनरस्या आकृतिर्लक्ष्यते।

राजा—भवतु। अनिर्वर्णनीयं परकलत्रम्।

शकुन्तला—(हस्तमुरसि कृत्वा आत्मगतं)[3]हृदय, किमेवं वेपसे आर्य-

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१ देव, पसण्णमुहराआ इसिओ दीसन्ति। ता विस्सद्धकज्जा एदे।
२ देव, कुदूहलगब्भो मे तक्को पसीददि। दसणिज्जा उण से आकिदी लक्खीअदि। ३ हिअअ, किं एव्वं वेवसि अज्जउत्तस्स भावं अणवहारिअ। धीरं दाव होहि।

Portress Your Majesty, the sages are seen possessed of a bright countenance So they are on a confident mission

King. *(Seeing Śakuntalā)* Who is the lady possessed of a veil, with not quite distinct a loveliness of frame in the midst of sages like sprout in the midst of gray leaves? (13)

Portress My lord, my speculation pregnant with curiosity is at free play. But her personality is seen handsome.

King. Let it be. One should not look at another's wife.

पुत्रस्य भावमनवधार्य । धीरं तावद्भव ।

पुरोहितः—(पुरो गत्वा) एते विधिवदर्चितास्तपस्विनः । कश्चि-देषामुपाध्यायसदेशः । त देवः श्रोतुमर्हति ।

राजा—अवहितोऽस्मि ।

ऋषयः—(हस्तानुद्यम्य) विजयस्व राजन् ।

राजा—सर्वानभिवादये ।

ऋषयः—इष्टेन युज्यस्व ।

राजा—अपि निर्विघ्नतपसो मुनयः ?

ऋषयः—

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।
तमस्तपति घर्मांशौ कथमाविर्भविष्यति ॥ १४ ॥

Śakuntalā (Placing the hand on her bosom) (To herself) Heart, why do you thus quake without knowing my lord's idea? Be just firm

Priest (Going in front) These sages have been duly honoured They have brought a message from their master Your Majesty may hear it

King I am attentive

Sages (Raising their hands) King, may you be victorious

King I bow to you all

Sages Get you your desire

King. Do the sages get along with their penance free from impediments?

Sages How will there be an impediment to the

राजा—अर्थवान्खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय कुशली काश्यपः ।

शार्ङ्गरवः—स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तमनामयप्रश्नपूर्वमिदमाह ।

राजा—किमाज्ञापयति भगवान् ।

शार्ङ्गरवः—यन्मिथःसमयादिमां मदीयां दुहितरं भवानुपायस्त तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः—

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः
शकुन्तला मूर्तिमतीव सत्क्रिया ।

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performance of Dharma when you are the protector of the virtuous? How will darkness make its appearance when the Sun blazes? (14)

King My title of king is indeed purposeful Is His Holiness Kāśyapa that is bent on the good of the world keeping well?

Śārngarava Persons who have achieved spiritual powers have their welfare at their own control He tells you this after enquiring your health

King What does His Holiness command?

Śārngarava When you married this my daughter by mutual agreement it was approved by me in my affection for both For—

You are deemed by us the formost of respected persons Śakuntalā is like courtesy in embodiment. Bringing together the bride and bridegroom of equal

समानयंस्तुल्यगुणं वधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः ॥ १५ ॥

तदिदानीमापन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति ।

गौतमी—[1]आर्य, किमपि वक्तुकामास्मि । न खलु मे वचनावकाशोऽस्ति । कथमिति ।

नापेक्षितो गुरुजनस्त्वयानया न पृष्टो बन्धुः ।
एकैकमेव चरिते भणामि किमेकैकस्य ॥ १६ ॥

शकुन्तला—(आत्मगत) [2]किं नु खल्वार्यपुत्रो भणति ।

राजा—किमिदमुपन्यस्तम् ।

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१ अज्ज, किवि वत्तुकामम्हि । ण खु मे वअणावआसो अत्थि । कहत्ति ।
णावेक्खिदो गुरुअणो तुए इमाए ण पुच्छिदो बन्धू ।
एक्कक एव्व चरिए भणामि किं एक्कमेक्कस्स ॥

२ किणु खु अज्जउत्तो भणादि ।

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merit, the Creator has escaped from censure after a long time. (15)

So let her who is now pregnant be taken by you to associate in the performance of religious duties

Gautamī Sir, I wish to say some thing There is no scope indeed for my intrusion Why?

The elders were not approached by you, and no relative was consulted by her In a matter that took place between each other what can I say to each one of you? (16)

Śakuntalā *(Within)* What is my lord going to say?

King. What is this that has been stated?

शकुन्तला—(आत्मगत) [1]पावकः खलु वचनोपन्यासः ।

शार्ङ्गरवः—तत्कथं किमिदं नाम । ननु भवन्त एव सुतरां लोकप्रवृत्तिनिष्णाताः ।

सतीमपि ज्ञातिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते ।
अतः समीपे परिणेतुरिष्यते
प्रियाऽप्रिया वा प्रमदा स्वबन्धुभिः ॥ १७ ॥

राजा—किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला—(सविषादमात्मगत)
[2]हृदय, सांप्रत ते आतङ्क आसीत् ।

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१ पावओ क्खु वअणोवण्णासो ।
२ हिअअ, सपद दे आदङ्को आसि ।

Śakuntalā *(Within)* His manner of speech is indeed fire

Śārngarava How do you say—what is this? You yourselves are indeed fully conversant with the practice in the world

People suspect a woman having a husband, though chaste, as otherwise if she mainly stays in the home of her own relations. Hence a woman is desired by her kinsmen to be by the side of her husband, whether loved of him or not (17)

King Was this lady married by me before?

Śakuntalā. *(With sorrow, to herself)* Heart, your agony was justified

शार्ङ्गरवः—किं कृतकार्यद्वेषो धर्मं प्रति विमुखता कृतावज्ञा ?
राजा—कुतोऽयमसत्कल्पनाप्रश्नः ।
शार्ङ्गरवः—मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ॥ १८ ॥
राजा—विशेषेणाधिक्षिप्तोऽस्मि ।
गौतमी—[1]जाते, मुहूर्तं मा लज्जस्व । अपनेष्यामि तावत्तेऽवकुण्ठनम् । ततस्त्वा भर्ताऽभिज्ञास्यति । [इति यथोक्तं करोति ।
राजा—(शकुन्तलां निर्वर्ण्य, आत्मगतं)

इदमुपनतमेवंरूपमक्लिष्टकान्ति
प्रथमपरिगृहीतं स्यान्न वेत्यव्यवस्यन् ।

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1 जादे, मुहुत्तअं मा लज्ज । अवणइस्सं दाव दे ओउण्ठणं । तदो तुमं भट्टा अहिजाणिस्सदि ।

Sārngarava Is it disgust of the thing done or aversion to righteousness or contempt entertained ?

King How is this query on fictitious presumptions ?

Śārngarava These corrupt influences are generally rampant with persons intoxicated with wealth.

King I have been severely condemned (18)

Gautamī Child, set aside your shame for a while I shall remove your veil Then your lord will recognize you *(Does so)*

King *(Seeing Śakuntalā, within)*

A thing of such beauty with unlaboured loveliness come of its own accord! Wavering as to whether this has been first accepted or not by me,

भ्रमर इव विभाते कुन्दमन्तस्तुषारं
न च खलु परिभोक्तुं नैव शक्नोमि हातुम् ॥ १९ ॥
(इति विचारयन्स्थितः ।)

प्रतीहारी—(जनान्तिकम्) [1]अहो धर्मापेक्षिता भर्तुः । ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति ।

शार्ङ्गरवः—राजन्, किमिति जोषमास्यते ।

राजा—भोस्तपोधन, चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्याः स्मरामि । तत्कथमिमामभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानमक्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला—(सविषादमात्मगतम्)
[2]परिणय एव संदेहः । कुतो मे इदानीं दूराधिरोहिण्याशा ।

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१ अहो धम्मावेक्खिदा भट्टिणो । ईदिसं णाम सुहोवणदं रूवं देक्खिअ को अण्णो विआरेदि । २ परिणए एव्व संदेहो । कुदो दाणिं मे दूराहिरोहिणी आसा ।

I am able neither to enjoy nor to relinquish it like a bee unable to enjoy or quit a Kunda blossom containing dew inside at the early morn (19)

(Remains in reflection)

Portress *(Aside)* Oh! What a solicitude has His Majesty for morality! On seeing such a beautiful form come easy by itself, who else will deliberate?

Śārngarava King, why do you keep silent?

King O sage, with any amount of reflection I do not recall the acceptance of this lady by me So how can I agree when I am in doubt as to my being the owner of the soil with reference to this lady whose signs of pregnancy are manifest?

शार्ङ्गरवः—मा तावत् ।

कृताभिमर्शामनुमन्यमानः
सुतां त्वया नाम मुनिर्विमान्यः ।
मुष्टं प्रतिग्राहयता स्वमर्थं
पात्रीकृतो दस्युरिवासि येन ॥ २० ॥

शारद्वतः—शार्ङ्गरव, विरम त्वमिदानीम् । शकुन्तले, वक्तव्यमुक्तमस्माभिः । सोऽयमत्रभवानेवमाह । दीयतामस्मै प्रत्ययप्रतिवचनम् ।

शकुन्तला—(स्वगत) [1]इदमवस्थान्तरं गते तादृशेऽनुरागे किं वा स्मारितेन । आत्मेदानीं मे शोचनीय इति व्यवसितमेतत् ।

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[1] इद अवत्थन्तरं गदे तारिसे अणुराए किं वा सुमराविदेण । अत्ता दाणि मे सोअणिज्जो त्ति ववसिद एद । (प्रकाश) अज्जउत्त, (इत्यर्धोक्ते—) ससइ-

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Śakuntalā *(With sorrow, to herself)* Doubt even about the marriage? Where is now my hope ascending far high?

Śārngarava You need not say all this

Countenancing his daughter being outraged by you, the sage indeed is to blame by whom you, like a thief, were converted to a legitimate recipient by being made to accept the very thing stolen as a gift by the rightful owner (20)

Śāradvata Śārngarava, you just stop. Śakuntalā, we have stated what should be stated This gentleman says like this Give him your convincing reply

Śakuntalā *(To herself)* When a love of that sort

(प्रकाश) आर्यपुत्र, (इत्यर्धोक्ते—) संशयित इदानीं नैष समुदाचारः। पौरव, युक्त नाम ते पुराश्रमपदे स्वभावोत्तानहृदयमिम जनं समयपूर्वं प्रतार्य सांप्रतमीदृशैरक्षरैः प्रत्याख्यातुम्।

राजा—(कर्णौ पिधाय) शान्त पापम्।

व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम्।
कूलंकषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च॥ २१॥

शकुन्तला—[1] भवतु यदि परमार्थतः परिग्रहशङ्किना त्वयैवं प्रवृत्तम्, अभिज्ञानेनानेन तव संदेहमपनेष्यामि।

दे दाणि ण एसो समुदाआरो। पोरव, जुत्त णाम दे पुरा अस्समपदे सहावोत्ताणहिअअ इम जण समअपुव्व प्पदारिअ सपद ईरिसेहि अक्खरेहि पच्चाचक्खिदु।

1 होदु जइ परमत्थदो परिग्गहसकिणा तुए एव्व पउत्त, अहिण्णाणेण

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has changed to this plight, what is the use of reminding? It is certain that my self has become lamentable *(Aloud)* My lord, *(in the middle)* Being in doubt, this is not the proper term of address now Descendant of Puru, is it fair on your part, first to seduce this person whose heart is straightforward by nature on solemn agreement in the hermitage and now to repudiate her in these words?

King *(Closing his ears)* The sin be off

Why do you wish to blacken the family-name and to pull this person low like a river dashing against the banks, making crystal water turbid and throwing down the tree on its banks? (21)

Śakuntalā Let it be If you behave thus, entertaining genuine doubts about your acceptance, I

राजा—उदारम् ।

शकुन्तला—(मुद्रास्थान परामृश्य)

[1]हा धिक् हा धिक् । अङ्गुलीयकशून्या मे अङ्गुलिः ।

(सविषाद गौतमीमवेक्षते ।)

गौतमी—[2]नून शक्रावताराभ्यन्तरे शचीतीर्थ वन्दमानायास्तव हस्तात्प्रभ्रष्टमङ्गुलीयकम् ।

राजा—(सस्मित) इद तत् प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते ।

शकुन्तला—[3]अत्र तावद्विधिना दर्शितं प्रभुत्वम् । अपर ते कथयिष्यामि ।

इमिणा तुह संदेह अवणइस्सम् ।

१ हद्धि हद्धि । अगुलीअअसुण्णा मे अगुली ।

२, णूण सक्कावदारब्भदरे सईतित्थ वदमाणाए तुह हत्थादो पब्भट्ठ अंगुलीअअ ।

३ एत्थ दाव विहिणा दसिद पहुत्तण । अवर दे कहइस्स ।

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will remove the doubt by this token

King. Quite welcome

Śakuntalā (Contacting the usual place of the ring) Ah! Fie! Alas! My finger is destitute of the ring. *(Sorrowfully looks at Gautamī)*

Gautamī I daresay the ring has slipped from your hand when you paid homage to Śachītīrtha (Śachī's water-resort) in the midst of Śakrāvatāra (Indra's ghat)

King (With a smile) This is what is meant by the saying that womenfolk are ready-witted.

Śakuntalā Here Destiny has got the upper hand.

राजा—श्रोतव्यमिदानीं संवृत्तम् ।

शकुन्तला—[1]नन्वेकस्मिन् दिवसे नवमालिकामण्डपे नलिनीपत्रभाजनगतमुदक तव हस्ते सनिहितमासीत् ।

राजा—शृणुमस्तावत् ।

शकुन्तला—[2]तत्क्षण मम पुत्रकृतको दीर्घापाङ्गो नाम हरिणपोतक उपस्थितः । ततस्त्वया तावत् प्रथममेष पिबत्वित्यनुकम्पिनोपच्छन्दित उदकेन । न पुनः स ते अपरिचयात् हस्ताभ्याशमुपगतः । पश्चात्तस्मिन्नेवं मया गृहीते सलिले कृतस्तेन प्रणयः। तत इत्थ प्रहसितोऽसि—सर्वः सगन्धेषु विश्वसिति, द्वावपि

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१ ण एक्कस्सि दिअहे णोमालिआमडवे णलिणीपत्तभाअणगद उदअ तुह हत्थे सणिहिद आसि ।

२ तक्खण मह पुत्तकिदओ दीहापगो णाम हरिणपोदओ उवट्ठिदो । तदो तुए दाव पुढम एसो पिबदु त्ति अणुअपिणा उवच्छदिदो उदएण । ण उण सो दे अपरिअआदो हत्थब्भास उवगदो । पच्चा तस्सि एव्व मए गहीदे सलिले किदो

I shall tell you another

King We are ready to hear

Śakuntalā One day in the Navamālikā bower, water contained in a cup of lotus-leaf was held in your hands

King We hear

Śakuntalā At that instant my adoptive son, the fawn known as Dīrghāpānga came Then saying 'Let him drink first,' you mercifully invited him with water But he didn't come near your hand owing to lack of acquaintance Afterwards when I

खल्वारण्यकाविति ।

राजा—एवमादिभिरात्मकार्यनिर्वर्तिनीनामनृतमयवाङ्मधुभिराकृ-ष्यन्ते विषयिणः ।

गौतमी—[1]महाभाग, नार्हस्येवं मन्त्रयितुम् । तपोवनसंवर्धितोऽनभिज्ञोऽयं जनः कैतवस्य ।

राजा—तापसवृद्धे,

स्त्रीणामशिक्षितपटुत्वममानुषीषु
संदृश्यते किमुत याः प्रतिबोधवत्यः ।
प्रागन्तरिक्षगमनात्स्वमपत्यजात-
मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ २२ ॥

देण पणओ । तदो इत्थ पहसिदो सि, सव्वो सगधेसु विस्ससदि, दुवे वि खु आरण्णआ त्ति । १ महाभाअ, ण अरुहसि एव्व मन्तिदु । तवोवण-सवड्ढिदो अणभिण्णो अअ जणो केदवस्स ।

held the water, he took to it Then you laughed thus—'Every one confides in members of his own fold Both of you are inhabitants of the forest'

King Lustful men are enticed by such and other honeyed speeches, mostly false, of women bent on seeking their own ends

Gautamī Gentleman, you should not speak like this Brought up in a penance-grove, this person knows no cunning

King Old lady-sage,

Untutored skill is seen in the female beings outside the human species, what then of women

शकुन्तला—(सरोषं) [1]अनार्य, आत्मनो हृदयानुमानेन पश्यसि । क इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते ।

राजा—(आत्मगत) सन्दिग्धबुद्धिं मां कुर्वन्नकैतव इवास्याः कोपो लक्ष्यते । तथा ह्यनया

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहः प्रणयमप्रतिपद्यमाने ।
भेदाद्भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
भग्नं शरासनमिवातिरुषा स्मरस्य ॥ २३ ॥

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1 अणज्ज, अत्तणो हिअआणुमाणेण पेक्खसि । को दाणि अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूवोवमस्स तव अणुकिदिं पडिवज्जिस्सदि ।

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possessed of discretion ? The she-cuckoos, for example, cause the nourishment of their young ones before they come of age to fly, by other birds (22)

Śakuntalā (Angrily) Ignoble one, you veiw everything in the light of your own mentality Who else is there to imitate you who put on the cloak of virtue and resemble a well covered with grass ?

King (To himself) Her anger seems to be unfeigned, thus making me doubt my own mind Accordingly—

When I to all appearance with a mental attitude rendered cruel by forgetfulness refuse to own a love-affinity that took place in secret, she with her extremely reddened eyes, seems with a knit of her

(प्रकाश) भद्रे प्रथितं दुष्यन्तचरितम् । तथापीदं न लक्ष्ये ।

शकुन्तला—[1]सुष्ठु तावत् स्वच्छन्दचारिणी कृतास्मि । याहमस्य प्रत्ययेन मुखमधोर्हृदयविषस्य हस्ताभ्याशमुपगता ।

(इति पटान्तेन मुखमावृत्य रोदिति ।)

शार्ङ्गरवः—इत्थमात्मकृतं प्रतिहतं चापलं दहति ।

अतः परीक्ष्य कर्तव्य विशेषात्संगत रहः ।
अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम् ॥ २४ ॥

राजा—अयि भोः, किमत्रभवतीप्रत्ययादेवास्मान्सयुतदोषाक्षरैः क्षिणुथ ।

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१ सुठ्ठु दाव सच्छदआरिणी किद ह्मि । जा अह इमस्स पच्चएण मुहमहुणो हिअअविसस्स हत्थब्भास उवगदा ।

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curved eyebrows to snap asunder the bow of Cupid in high indignation (23)

(Aloud) Noble lady, reputed is Dushyanta's record, but I am never known to be this

Śakuntalā. I have been firmly degraded as a flirt, who, out of confidence in his words, fell into the hands of a person who has honey in the tongue and venom in his heart

(Weeps, covering her face with the hem of cloth)

Śārngarava Thus does indiscretion committed by one recoil on and burn the doer

Hence affinity should be cultivated after scrutiny, especially a union in secret Affinity towards those whose hearts are not known turns to enmity (24)

शार्ङ्गरवः—(सासूयम्) श्रुत भवद्भिरधरोत्तरम् ।

आ जन्मनः शाठ्यमशिक्षितो य-
स्तस्याप्रमाणं वचनं जनस्य ।
परातिसंधानमधीयते यै-
र्विद्येति ते सन्तु किलाप्तवाचः ॥ २५ ॥

राजा—भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिरेवम् । किं पुनरिमामतिसंधाय लभ्यते ।

शार्ङ्गरवः—विनिपातः ।

राजा—विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयम् ।

शारद्वतः—शार्ङ्गरव, किमुत्तरोत्तरेण । अनुष्ठितो गुरोः संदेशः ।

King Gentlemen, out of trust in the lady's words you assail us with harsh words?

Śārngarava *(Impatiently)* You have understood things topsy-turvy

The word of a person that has not been taught cunning since her birth is unreliable Persons who learn the cheating of others in the name of education—let them be treated as possessed of infallible words (25)

King O truth-teller, let us agree it is so But what do we gain by cheating her?

Śārngarava A downfall

King. That a downfall is sought for by the scions of Puru is not credible

प्रतिनिवर्तामहे वयम् । (राजानं प्रति)

तदेषा भवतः कान्ता त्यज वैनां गृहाण वा ।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ २६ ॥

गौतमि, गच्छाग्रतः । (इति प्रस्थिताः ।)

शकुन्तला—[१]अहं तावदनेन कितवेन विप्रलब्धास्मि । यूयमपि मां परित्यजथ । (इत्यनुप्रतिष्ठते ।)

गौतमी—(स्थित्वा)[२]वत्स शार्ङ्गरव, अनुगच्छतीयं खलु नः करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्रिका करोतु ।

१ हं दाव इमिणा किदवेण विप्पलद्ध म्हि । तुम्हे वि मं परिच्चअह ।

२ वच्छ सङ्गरव, अणुगच्छदि इअं क्खु णो करुणपरिदेविणी सउन्दला । पच्चादेसपरुसे भत्तुणि किं वा मे पुत्तिआ करेदु ।

Śāradvata Śārngarava, why barter words? Our master's bidding has been performed We shall return *(To the king)*

Here is your wife, leave her or take her The exercise of authority in any manner whatsoever towards a wife is competent (26)

Gautamī, go in front

(They start)

Śakuntalā I have been cheated by this hypocrite. You too leave me *(Follows behind them)*

Gautamī *(Stopping)* Boy Śārngarava, this Śakuntalā crying piteously follows us. When her husband is cruel by repudiating her, what is my poor daughter to do?

शार्ङ्गरवः—(सरोष निवृत्य) किं पुरोभागे, स्वातन्त्र्यमपवलम्बसे ।

(शकुन्तला भीता वेपते ।)

शार्ङ्गरवः—शकुन्तले,

यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया ।
अथ तु वेत्सि शुचि व्रतमात्मनः
पतिकुले तव दास्यमपि क्षमम् ॥ २७ ॥

तिष्ठ । साधयामो वयम् ।

राजा— भोस्तपस्विन्, किमत्रभवतीं विप्रलभसे ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ २८ ॥

Śārngarava *(Angrily turning back)* Impertinent girl, you take to freedom? *(Śakuntalā quakes in fear)*

Śārngarava Śakuntalā,

If you are as the king says, what is the use of yourself degraded in the family, to your father? If on the other hand you are convinced of your pure conduct, even slavery in your husband's home is worthy (27)

Stop We shall go

King O sage, why do you deceive the lady?

The Moon rouses only the lilies The Sun rouses only the lotuses The mind of men who have conquered their passions is averse to the contact of other men's wives. (28)

शार्ङ्गरवः—यदि पूर्ववृत्तमन्यसङ्गाद्विस्मृतो भवांस्तदा कथमधर्मभीरुः ।

राजा—(पुरोहित प्रति) भवन्तमेवात्र गुरुलाघवं पृच्छामि ।

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये ।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः ॥ २९ ॥

पुरोहितः—(विचार्य) यदि तावदेव क्रियताम् ।

राजा—अनुशास्तु मां भवान् ।

पुरोहितः—अत्रभवती तावदा प्रसवादस्मद्गृहे तिष्ठतु । कुत इदमुच्यत इति चेत् । त्वं साधुभिरादिष्टः प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित्रस्तल्लक्षणोपपन्नो

Śārngarava If owing to fresh associations you have forgotten your previous conduct, will you become one afraid of unrighteousness?

King *(Towards the priest)* I ask of you, sir, which is grave and which is light?

I am either wrong or she speaks false In this dilemma I would either become a deserter of my wife or one sullied by the touch of another's wife (29)

Priest *(Reflecting)* If so, let this be done

King Counsel me, sir

Priest. Let the lady remain in my home till delivery If you ask, 'why do you say like this' It has been already ordained by good men that you will beget a son who would be an emperor If the sage's daughter's son is marked by those characteristics,

भविष्यति, अभिनन्द्य शुद्धान्तमेनां प्रवेशयिष्यसि । विपर्यये तु पितुरस्याः समीपनयनमवस्थितमेव ।

राजा—यथा गुरुभ्यो रोचते ।

पुरोहितः—वत्से, अनुगच्छ माम् ।

शकुन्तला—[1]भगवति वसुधे, देहि मे विवरम् ।

(इति रुदती प्रस्थिता । निष्क्रान्ता सह पुरोधसा तपस्विभिश्च ।)

(राजा शापव्यवहितस्मृति शकुन्तलागतमेव चिन्तयति ।)

(नेपथ्ये ।)

आश्चर्यमाश्चर्यम् ।

राजा—(आकर्ण्य) किं नु खलु स्यात् ।

(प्रविश्य)

पुरोहितः—(सविस्मय) देव, अद्भुत खलु सवृत्तम् ।

राजा—किमिव ।

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१ भअवदि वसुहे, देहि मे विवर ।

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you will commend her and admit her in your harem. If the reverse is the case, taking her back to her father is inevitable

King As elders please

Priest Daughter, follow me

Śakuntalā Goddess Earth, take me into a hollow.

(Weeping, sets out Exit along with the priest and sages The king with memory blurred by the curse falls into a reflection about Śakuntalā)

(Behind the scenes)

Wonder! Wonder!

King *(Listening)* What is the matter?

पुरोहितः—देव, परावृत्तेषु कण्वशिष्येषु—

सा निन्दन्ती स्वानि भाग्यानि बाला
बाहूत्क्षेपं क्रन्दितु च प्रवृत्ता ।

राजा—किं च ।

पुरोहितः—

स्त्रीसंस्थान चाप्सरस्तीर्थमारा-
दाक्षिप्यैनां ज्योतिरेक तिरोऽभूत् ॥ ३० ॥

(सर्वे विस्मय रूपयन्ति ।)

राजा—भगवन्, प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं वृथा तर्केणान्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः—(विलोक्य) विजयस्व । [इति निष्क्रान्त ।

(Entering)

Priest *(With astonishment)* My lord, a marvel has taken place

King Of what sort?

Priest My lord, when Kanva's pupils had gone back, that girl deploring her misfortune, began to wail aloud, raising her hands.

King. And then?

Priest Near the Apsarastīrtha, a light in a female form took her and disappeared. (30)

(All gesticulate wonder)

King Your Holiness, it is a matter which we have already repudiated Why pursue the search by speculation in vain? You will take rest.

Priest *(Seeing)* May you be glorious. [*Exit*

राजा—वेत्रवति, पर्याकुलोऽस्मि । शयनभूमिमार्गमादेशय ।

प्रतीहारी—[1]इत इतो देवः । [परिक्रामति ।

राजा—(स्वगत)

कामं प्रत्यादिष्टां स्मरामि न परिग्रह मुनेस्तनयाम् ।
बलवत्तु दूयमानं प्रत्याययतीव मे हृदयम् ॥ ३१ ॥

(इति निष्क्रान्तौ ।)

इति पञ्चमोऽङ्कः ।



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1 इदो इदो देवो ।

King Vetravatī, I am uneasy Point out the way to the bed-chamber

Portress Here, here, Your Majesty *(Walks about)*

King *(Within)* I have absolutely no recollection of the acceptance of the sage's daughter now repudiated But my heart grieving strongly seems to induce belief (in her) (31)

(Exeunt Both)

The End of the Fifth Act

॥ षष्ठोऽङ्कः ॥

(तत प्रविशति नागरिक स्याल पश्चाद्बद्ध पुरुषमादाय रक्षिणौ च ।)

रक्षिणौ—(ताडयित्वा) [1]अहो कुम्भीलक, कथय कुत्र त्वयैतन्मणिबन्धनोत्कीर्णनामधेय राजकीयमङ्गुलीयक समासादितम् ।

पुरुषः—(भीतिनाटितकेन) [2]प्रसीदन्तु भावमिश्राः । अह् नेदृशकर्मकारी ।

प्रथमः—[3]किं खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो दत्तः ।

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१ हहो कुम्भीलअ, कहेहि कहि तुए एशे मणिबन्धणुक्किण्णणामहेए लाअकीए अङ्गुलीअए शमाशादिए ।

२ पशीदन्तु भावमिश्शे । अहके णेलिशकम्मकालिए ।

३ किखु सोहणे बह्णेत्ति कलिअ रण्णा पडिग्गहे दिण्णे ।

ACT THE SIXTH

(Enter the King's Brother-in-law *officiating as Chief of the City police and* Two constables *holding a* Man *bound at the back)*

Both constables (Beating the man) Eh Thief, tell where you got this royal ring with the king's name inscribed by the setting of gems

The Man (Acting a trembling) Be pleased, gentlemen I am not one that will do such a thing

The First Constable Is it that a gift was made by the king because you are a virtuous Brahmin?

पुरुषः—[1]शृणुतेदानीम् । अहं शक्रावतारतीर्थवासी धीवरः ।
द्वितीयः—[2]पाटच्चर, किमस्माभिर्जातिः पृष्टा ।
स्यालः—[3]सूचक, कथयतु सर्वमनुक्रमेण । मैनमन्तरा प्रतिबध्नीतम् ।
उभौ—[4]यदावुत्त आज्ञापयति ।

(इति तूष्णीं तिष्ठत ।)

स्यालः—[5]कथय कथय ।
पुरुषः—[6]अहं जालोद्गालादिभिर्मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि ।

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1 शुणुह दाणिं । हगे शक्कावदालतित्थवाशी धीवले ।
2 पाडच्चळ, किं अम्हेहिं जादी पुच्छिदा ।
3 सूअअ, कहेदु शव्वं अणुक्कमेण । मा णं अन्तला पडिबन्धह ।
4 जं आवुत्तो आणवेदि ।
5 कहेहि कहेहि ।
6 अहके जालुग्गालादिहिं मच्छबन्धणोवाएहिं कुडुम्बभलणं कलेमि ।

Man Hear me I am a fisherman living at the sacred water-resort known as Śakrāvatāra

The Second Constable Burglar, did we ask you your birth ?

Chief Sūchaka, let him say everything in order. Do not interrupt him in the middle

Both As the brother-in-law commands *(They remain silent)*

Chief Tell, tell

Man I maintain my household by catching fish with nets, hooks and such other contrivances.

स्यालः—(विहस्य) [1]विशुद्धस्तावदाजीवः ।

पुरुषः—[2]भर्तः, मैवम् ।

सहजं किल यद्विनिन्दित न हि तत्कर्म विवर्जनीयम् ।
पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः ॥ १ ॥

स्यालः—[3]ततस्ततः ।

पुरुषः—[4]अथैकस्मिन्दिवसे खण्डशो लोहितमत्स्यो मया कल्पितः । तस्योदराभ्यन्तरे इद रत्नभासुरमङ्गुलीयक दृष्ट्वा पश्चादस्य विक्रयाय दर्शयन्नह गृहीतो भावमिश्रैः । मारयत वा मुञ्चत वा । इयमस्यागतिः ।

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१ विसुद्धो दाव आजीवो ।

२. भट्टा, मा एव्व ।
शहये किल जे विणिन्दिए ण हि तक्कम्म विवज्जणिज्जए ।
पशुमालणकम्मदालुणे अणुकम्पामिदु एव्व शोत्तिए ॥

३ तदो तदो ।

४ अह एक्कश्शि दिअशे खण्डशे लोहिअमच्छे मए कप्पिदे । तश्श उद-

Chief (*Laughing*) A virtuous profession

Man Master, don't say so

A calling, natural to one's birth, though reprehensible, should not be discarded. A Brahmin steeped in Vedic lore, though cruel by the immolation of the victim of sacrifice, is only soft with compassion (1)

Chief. Then ?

Man Then one day a red fish was cut into parts by me On discovering this ring glittering with gems inside its maw, I exhibited it for sale and was

स्यालः—[1]जानुक, विस्रगन्धी गोखादी मत्स्यबन्ध एव निःसंशयम् । अङ्गुलीयकदर्शनमस्य विमर्शयितव्यम् । राजकुलमेव गच्छामः ।

रक्षिणौ—[2]तथा । गच्छ अरे ग्रन्थिभेदक ।

(सर्वे परिक्रामन्ति ।)

स्यालः—[3]सूचक, इम गोपुरद्वारेऽप्रमत्तौ प्रतिपालयतं यावदिदमङ्गुलीयक यथागमन भर्त्रे निवेद्य ततः शासन प्रतीक्ष्य निष्क्रामामि ।

लम्भन्तले इद लअणभाशुल अङ्गुलीअअ देक्खिअ पच्छा शे विक्कआअ दशअन्ते हगे गहिदे भावमिश्शेहि । मालेह वा मुञ्चेह वा । इअ शे आअदी ।

1 जाणुअ, विस्सगन्धी गोहादी मच्छबन्धो एव्व णिस्ससअ । अङ्गुलीअअदसण शे विमरिसिदव्व । राअउल एव्व गच्छह्मो ।

2 तह । गच्छ अले गन्धिभेदअ ।

3 सूअअ, इम गोपुरदुआरे अप्पमत्ता पडिपालह । जाव इद अङ्गुलीअअ जहागमण भट्टिणो णिवेदिअ तदो सासण पडिच्छिअ णिक्कमामि ।

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seized by your noble selves Kill me or set me free. This is how I came by it

Chief. Jānuka, undoubtedly he is a foul smelling, beef-eating fisherman His acquisition of the ring should be scrutinized. We will go to the palace itself.

Both constables Yes Go on, you house-breaker

(All walk about)

Chief Sūchaka, guard him vigilantly at the palace-gate I shall inform His Majesty of this ring as it came, take his orders and then come out.

उभौ—[1]प्रविशत्वावुत्तः स्वामिप्रसादाय ।

(निष्क्रान्तः स्याल ।)

प्रथमः—[2]जानुक, चिरायति खल्वावुत्तः ।

द्वितीयः—[3]नन्ववसरोपसर्पणीया राजानः ।

प्रथमः—[4]जानुक, स्फुरतो मम हस्तावस्य वध्यसुमनसं पिनद्धुम् ।

(इति पुरुष निर्दिशति ।)

पुरुषः—[5]नार्हति भावोऽकारणमारण भावयितुम् ।

द्वितीयः—(विलोक्य) [6]एष न स्वामी गृहीत्वा राजशासन इतोमुखं

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१ पविशदु आवुत्तो शामिपशादाह ।

२ जाणुअ, चिलाअदि क्खु आवुत्तो ।

३ ण अवशलोवशप्पणीआ लाआणो ।

४ जाणुअ, फुल्लन्ति मे हत्था इमश्श वज्झशुमणश पिणद्धु ।

५ ण अलुहदि भावे अकालणमालण भाविदु ।

६ एशे अम्हाण शामी गह्णिअ लाअशाशण इदोमुह देक्खदि । तुम गिद्धबली भविश्शशि ।

Both constables Let the brother-in-law enter for receiving the king's favour [*Exit Chief*

First Constable Jānuka, the brother-in-law takes long to come

Second Constable Kings have to be approached when they have time

First Constable Jānuka, my hands throb to fasten on him the flower of slaughter (*Points to the man*)

Man. Your honour should not cause slaughter without a cause

Second Constable (*Observing*) Lo! Our Master

पश्यति । त्वं गृध्रबलिर्भविष्यसि ।

(प्रविश्य)

श्यालः—[1]सूचक, मुच्यतामेष जालोपजीवी । उपपन्नः किलास्याङ्गुलीयकस्यागमः ।

प्रथमः—[2]यथावुत्तो भणाति ।

द्वितीयः—[3]एष यमसदनं प्रविश्य प्रतिनिवृत्तः ।

(इति पुरुषं परिमुक्तबन्धनं करोति ।)

पुरुषः—(श्यालं प्रणम्य) [4]भर्तः, युष्मदीयं मे जीवितम् ।

श्यालः—[5]एष भर्त्राऽङ्गुलीयकमूल्यसंमितोऽर्थः प्रदापितः ।

(इति पुरुषाय स्वं प्रयच्छति ।)

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१ सूअअ, मुञ्चीअदु एसो जालोवजीवी । उववण्णो किल से अङ्गुलीअअस्स आअमो । २ जह आवुत्तो भणादि ।

३ एशे जमशदणं पविशिअ पडिणिवुत्तो । ४ भट्टा, तुह्मकेलए मे जीविदे ।

५ एसो भट्टिणा अङ्गुलीअअमुल्लसम्मिदो अत्थो पदाविदो ।

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having got the king's orders sees this way You will become a prey to eagles

(Entering)

Chief Sūchaka, let this fisherman be released His acquisition of the ring is plausible

First Constable As the brother-in-law commands

Second Constable He has come back after entering the abode of Death

(Sets the man free from bondage)

Man *(Saluting the chief)* Master, my life rests with you

Chief He has been presented by the king money

पुरुषः—(सप्रणाम प्रतिगृह्य) [1]भर्तः, अनुगृहीतोऽस्मि।

सूचकः—[2]एष नामानुगृहीतः, यः शूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः।

जानुकः—[3]आवुत्त, पारितोषिकमेव कथयति—तेनाङ्गुलीयकेन भर्तुः सम्मतेन भवितव्यमिति।

स्यालः—[4]न तस्मिन्महार्हं रत्नं भर्तुर्बहुमतमिति तर्कयामि। तस्य दर्शनेन कोऽप्यभिमतो जनो भर्त्रा स्मृतः। मुहूर्तं प्रकृतिगम्भीरोऽपि पर्यश्रुनयन आसीत्।

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१ भट्टा, अणुग्गहीदम्हि।

२ एशे णाम अणुग्गहीदे जे शूलादो ओदालिअ हत्थिक्खन्धे पडिट्ठाविदे।

३ आवुत्त, पालिदोशिअ एव्व कहेदि—तेण अङ्गुलीअएण भट्टिणो शम्मदेण होदव्व त्ति।

४ ण तस्सि महारुह रदण भट्टिणो बहुमद त्ति तक्केमि। तस्स दसणेण को वि अभिमदो जणो भट्टिणा सुमरिदो। मुहुत्तअ पकिदिगम्भीरो वि पज्जस्सुणअणो आसी।

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of equal value to the ring *(Hands over the money to the man)*

Man *(Receiving with salutation)* Master, I am favoured

Sūchaka He has indeed been favoured who has been released from the gallows and placed on the withers of an elephant

Jānuka Brother-in-law, the reward itself speaks out that the ring is esteemed of the king.

Chief I don't think the king esteems it for its valuable gem At its sight some dear person was

सूचकः—[1]श्रान्त नामावुत्तेन ।

जानुकः—[2]ननु भण—अस्य कृते मत्स्यशत्रोरिति ।

(इति पुरुषमसूयया पश्यति ।)

पुरुषः—[3]भर्तः, इतोऽर्धं युष्माकं सुमनोमूल्य भवतु ।

जानुकः—[4]एतद्युज्यते ।

स्यालः—[5]धीवर, महत्तरस्त्व प्रियवयस्यक इदानी मे संवृत्तः । कादम्बरीसाक्षिकमस्माक प्रथमसौहृदमिष्यताम् । तच्छौण्डिकापणमेव प्रविशामः ।

(इति निष्क्रान्ता सर्वे ।)

प्रवेशकः ।

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1 सद णाम आवुत्तेण ।

2 ण भणाहि—इमश्श किदे मच्छशत्तुणोत्ति ।

3 भट्टा, इदो अद्ध तुम्हाण शुमणोमुल्ल होदु ।   4 एद जुज्जइ ।

5 धीवर, महत्तरो तुम पिअवअस्सओ दाणि मे सवुत्तो । कादम्बरीसक्खिअ अम्हाण पटमसोहिद इच्छीअदु । ता सोण्डिआपण एव्व पविसामो ।

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remembered by His Majesty Though serene by nature, he was for a while flooded with tears in his eyes

Sūchaka The brother-in-law has worked hard

Jānuka Do say—For the sake of this enemy of fish.
(Looks at the Man with envy)

Man Master, let half of this be yours for the value of flowers

Jānuka This is proper

Chief. Fisherman, you have now become my great dear friend Let our first friendship be blessed

(तत प्रविशत्याकाशयानेन सानुमती नामाप्सरा ।)

सानुमती—[1]निर्वर्तितं मया पर्यायनिर्वर्तनीयमप्सरस्तीर्थसानिध्य यावत्साधुजनस्याभिषेककाल इति । साम्प्रतमस्य राजर्षेर्वृत्तान्तं प्रत्यक्षीकरिष्यामि । मेनकासबन्धेन शरीरभूता मे शकुन्तला । तया च दुहितृनिमित्तमादिष्टपूर्वास्मि । (समन्तादवलोक्य) किं नु खलु ऋतूत्सवकालेऽपि निरुत्सवारम्भमिव एतद्राजकुल दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम् । किं तु सख्या

1 णिव्वट्टिद मए पज्जाअणिव्वत्तणिज्ज अच्छरातित्थसणिगज्झ जाव साहुजणस्स अभिसेअकालो त्ति । सपद इमस्स राएसिणो वुत्तन्त पच्चक्खीकरिस्स । मेणआसबन्धेण सरीरभूदा मे सउन्दला । ताए अ दुहिदुणिमित्त आदिट्ठपुव्वम्हि । (समन्तादवलोक्य) कि णु क्खु उदुच्छवकाले वि णिरुच्छवारम्भ विअ एद राअउल दीसइ । अत्थि मे विहवो पणिधाणेण सव्व परिण्णादु । कि दु सहीए आदरो

with attestation by wine So let us go into the tavern

(Exeunt Omnes)

INTERLUDE

(Enter the Apsaras *known as* Sānumatī *on aerial chariot)*

Sānumatī I have at my turn put in my attendance at Apsarastīrtha during the bath of pious persons Now I shall witness the conduct of this royal sage Śakuntalā is my very body due to affinity with Menakā And I have been already ordered by her on behalf of her daughter *(Looking on all sides)* How is it that at a time of seasonal festivity this royal household is bereft of the commencement of

आदरो मानयितव्यः । भवतु । अनयोस्तावदुद्यानपालिकयोस्तिरस्करिणीप्रतिच्छन्ना पार्श्ववर्तिनी भूत्वोपलप्स्ये ।

(इति नाट्येनावतीर्य स्थिता ।)

(ततः प्रविशति चूताङ्कुरमवलोकयन्ती चेटी । अपरा च पृष्ठतस्तस्या ।)

प्रथमा—

[1]चूत हर्षितपिकक जीवितसदृश वसन्तमासस्य ।
षट्चरणचरणभग्न ऋतुमङ्गलमिव पश्यामि ॥ २ ॥

द्वितीया—[2]सखि परभृतिके, किमेकाकिनी मन्त्रयसे ।

मए माणइदव्वो । होदु । इमाण दाव उज्जाणपालिआण तिरक्खरिणीपडिच्छण्णा पस्सवत्तिणी भविअ उवलहिस्स ।

1 चूअ हरिसिअपिअअ जीविदसरिस वसन्दमासस्स ।
सच्चरणचरणभग्ग उदुमङ्गल विअ पेक्खामि ॥

2 सहि परहुदिए, किं एआइणी मन्तेसि ।

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joy I have power to know everything by meditation But the wishes of my friend have to be respected Let it be Hidden by the magic veil, I shall walk by the side of these two female garden-keepers and find it out *(Descending from the chariot, stands)*

(Enter a Servant-maid *observing a mango sprout and* another Maid *at her back)*

The First Maid I view the mango blossom which gladdens the cuckoos, corresponds to the life of the Spring month and gets broken by the feet of bees as the first auspicious outcome of the season. (2)

The Second Maid Friend Parabhṛtikā, what do you speak to yourself?

प्रथमा—[1]मधुकरिके, चूतकलिकां दृष्ट्वोन्मत्ता खलु परभृतिका भवति ।

द्वितीया—(सहर्षं त्वरयोपगम्य) [2]कथमुपस्थितो मधुमासः ।

प्रथमा—[3]मधुकरिके, तवेदानीं काल एष मदविभ्रमगीतानाम् ।

द्वितीया—[4]सखि, अवलम्बस्व मा यावदग्रपादस्थिता भूत्वा कामदेवार्चनाय चूताङ्कुरावचयं करोमि ।

प्रथमा—[5]यदि ममापि खल्वर्धमर्चनफलस्य ।

द्वितीया—[6]अभणितेऽप्येतत्संपद्यते । यत एकमेव नौ जीवितं,

१ महुअरिए, चूदकलिअं देक्खिअ उम्मत्ता खु परहुदिआ होदि ।

२ कहं उवट्ठिदो महुमासो ।

३ महुअरिए, तुह दाणिं कालो एसो मदविब्भमगीदाणं ।

४ सहि, अवलम्बेहि मं जाव अग्गपादट्ठिआ भविअ कामदेवच्चणस्स चूदङ्कुरावअअं करेमि । ५ जइ मम वि क्खु अद्धं अच्चणफलस्स ।

६ अभणिए वि एदं सपज्जइ । जदो एक्कं एव्व णो जीविदं, दुवा ट्ठिदं

First Maid Madhukarikā, at the sight of the mango bud the she-cuckoo (Parabhṛtikā) is indeed driven mad.

Second Maid (Joyfully coming near in haste) What? Has the vernal month arrived?

First Maid Madhukarikā, this is the time for your exhilaration, lovely actions and songs.

Second Maid Friend, hold me so that standing on my foreleg I shall pluck mango sprouts for worshipping the god of love

First Maid If you give me half the fruit of your worship

द्विधा स्थितं शरीरम्। (सखीमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति।) अहो, अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर्भवति।

(कपोतकं कृत्वा)

[1]त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे।
पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥ ३ ॥

(इति चूताङ्कुरं क्षिपति।)

(प्रविश्यापटीक्षेपेण कुपितः)

कञ्चुकी—मा तावत्। अनात्मज्ञे, देवेन प्रतिषिद्धे वसन्तोत्सवे त्वमाम्रकलिकाभङ्गं किमारभसे।

सरीरं। (सखीमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति।) अह्महे, अप्पडिबुद्धो वि चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि।

1 तुं सि मए चूदङ्कुर दिण्णो कामस्स गहिदधनुअस्स।
पहिअजणजुवइलक्खो पञ्चब्भहिओ सरो होहि ॥

Second Maid It goes without saying For, single is our soul though the body is twofold. *(Resting on her friend, stands up and plucks the mango sprout)* Oh! The mango flower though not fully blown up emits fragrance by its getting torn from the grip

(Joining her palms in a hollow)

Mango-sprout, you are offered by me to Cupid who wields his bow May you be the powerful one among his five arrows, aimed against the young wives of travellers (3)

(Throws the mango sprout)

(Enter, throwing off the curtain and enraged)

Chamberlain No You thoughtless girl, when

उभे—(भीते) [1]प्रसीदत्वार्यः । अगृहीतार्थे आवाम् ।

कञ्चुकी—न किल श्रुत युवाभ्यां यद्वासन्तिकैस्तरुभिरपि देवस्य शासनं प्रमाणीकृत तदाश्रयिभिः पत्रिभिश्च । तथाहि ।

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्व रजः
सनद्ध यदपि स्थितं कुरबक तत्कोरकावस्थया ।
कण्ठेषु स्खलित गतेऽपि शिशिरे पुस्कोकिलानां रुत
शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ॥ ४ ॥

सानुमती—[2]नात्र सदेह । महाप्रभावः खलु राजर्षिः ।

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१ पसीददु अज्जो । अगहीदत्थाओ वअ ।
२ ण एत्थ सदेहो । महप्पहावो खु राएसी ।

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the spring festival has been prohibited by His Majesty, why do you begin to pluck the mango buds?

Both (Being frightened) Pardon, sir We didn't know the fact

Chamberlain Haven't you heard His Majesty's order which has been respected even by the trees of the Spring and the birds squatting thereon? Accordingly—

The bud of mangoes, though emerged long since, does not form its pollen The Kurabaka which was about to bloom remains in the state of bud Even though the cold season is past, the voice of cuckoos slips in their throats Even Cupid, I believe, being afraid withdraws the arrow half drawn out from his quiver. (4)

Sānumatī There is no doubt about it Powerful,

प्रथमा—[1]आर्य, कति दिवसान्यावयोर्मित्रावसुना राष्ट्रियेण भर्तुः पादमूलात् प्रेषितयोः। इदं च नौ प्रमदवनस्य सकल प्रतिकर्म अर्पितम्। तस्मादश्रुतपूर्व आवाभ्यामेष वृत्तान्तः।

कञ्चुकी—भवतु। न पुनरेवं प्रवर्तितव्यम्।

उभे—[2]अद्य कौतूहल नौ भवति। यद्यनेन जनेन श्रोतव्यं कथयत्वार्यः किंनिमित्त भर्त्रा वसन्तोत्सवः प्रतिषिद्धः।

सानुमती—[3]उत्सवप्रियाः खलु मानुषाः। गुरुणा कारणेन भवितव्यम्।

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१ अज्ज, कदि दिअहाइ अम्हाण मित्तावसुणा रट्ठिएण भट्टिणो पाअमूलादो पेसिदाण। इद अ णो पमदवणस्स सअळ पडिकम्म अप्पिद। ता अस्सुदपुव्वो अम्हेहि एसो वुत्तन्तो।

२ अज्ज कोदूहल णो होइ। जइ इमिणा जणेण सोदव्व कहेदु अज्जो किंणिमित्त भट्टिणा वसन्तुस्सवो पडिसिद्धो।

३ उस्सवप्पिआ खु माणुसा। गुरुणा कारणेण होदव्व।

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is the royal sage

First Maid Sir, some days back we were sent away by the king's brother-in law Mitrāvasu from the king's side on this business Only now we finished the decoration of the park Hence this news has not been heard by us before

Chamberlain Let it be Do not repeat it.

Both Sir, we are curious to know If it can be heard by us, please tell, sir, for what reason was the Spring festival prohibited by His Majesty

Sānumatī Human beings are in fact fond of festivities. There must be some serious cause.

कञ्चुकी—बहुलीभूतमेतत्कि न कथ्यते । किमत्रभवत्योः कर्णपथं नायात शकुन्तलाप्रत्यादेशकौलीनम् ।

उभे—[1]श्रुतं राष्ट्रियमुखाद्यावदङ्गुलीयकदर्शनम् ।

कञ्चुकी—तेन ह्यल्प कथयितव्यम् । यदैव खलु स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन सत्यमूढपूर्वा मया तत्रभवती रहसि शकुन्तला मोहात्प्रत्यादिष्टेति, तदाप्रभृत्येव पश्चात्तापमुपगतो देवः । तथाहि ।

रम्यं द्वेष्टि यथापुरं प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः ।

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१ सुद रट्ठिअमुहादो जाव अङ्गुलीअअदसण ।

Chamberlain It has spread far and wide Why should it not be said? Has not the scandal of the repudiation of Śakuntalā reached the range of your ladyships' ears?

Both We have heard from the mouth of the king's brother-in-law up to the sight of the ring

Chamberlain Little then remains to be said At the sight of his ring the king came to remember, 'Really the respected Śakuntalā was married by me in private and has been repudiated by me in ignorance' Since then His Majesty is struck with repentance. Accordingly—

He dislikes pleasant things, he is not attended upon daily by his ministers as before; he spends the nights awake by frequently rolling at the edges

दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम् ॥ ५ ॥

सानुमती—[1]प्रियं मे ।

कञ्चुकी—अस्मात्प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः ।

उभे—[2]युज्यते ।

(नेपथ्ये)

[3]एत्वेतु भवान् ।

कञ्चुकी—(कर्णं दत्त्वा) अये, इत एवाभिवर्तते देवः । स्वकर्मानुष्ठीयताम् ।

उभे—[4]तथा । [इति निष्क्रान्ते ।

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१ पिअं मे । २ जुज्जइ । ३ एदु एदु भवं । ४. तह ।

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of his bed, and when through courtesy he speaks the usual words to the ladies of his court he commits an error of names and becomes long embarrassed with shame (5)

Sānumatī I am gratified.

Chamberlain. On account of this dejection of the king the festival has been interdicted

Both Proper

(Behind the scenes)

Here, here, Your Majesty

Chamberlain *(Lending his ear)* Eh! Here comes His Majesty. Attend to your work.

Both. Yes [*Exeunt*

(तत प्रविशति पश्चात्तापसदृशवेषो राजा विदूषक प्रतीहारी च ।)

कञ्चुकी—(राजानमवलोक्य) अहो सर्वास्ववस्थासु रमणीयत्वमाकृतिविशेषाणाम् । एवमुत्सुकोऽपि प्रियदर्शनो देवः । तथाहि ॥

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
बिभ्रत्काञ्चनमेकमेव वलय श्वासोपरक्ताधरः ।
चिन्ताजागरणप्रतान्तनयनस्तेजोगुणादात्मनः
सस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥

सानुमती—(राजान दृष्ट्वा) [1]स्थाने खलु प्रत्यादेशविमानितापयस्य कृते शकुन्तला क्लाम्यति ।

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1 ठाणे क्खु पच्चादेसविमाणिदा वि इमस्स किदे सउन्दला किलम्मदि ।

(Enter the King *in dress suited to repentance,* Vidūshaka *and the* Portress)

Chamberlain. (Looking at the king) Oh ! How fascinating are certain personalities in all conditions Thus affected as he is by anxiety, His Majesty is sweet to look at Accordingly—

Having set aside special decoration, wearing a single golden bracelet applied to his left forearm, with a lower lip shadowed by gusts of breath, with eyes withered by cares and wakefulness, though reduced, he is not seen as such through the excellence of his own lustre like a big gem cut and polished (6)

Sānumatī (Seeing the king) It is indeed proper that Śakuntalā pines for him, though disgraced by a repudiation

राजा—(ध्यानमन्द परिक्रम्य)

प्रथम सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम्।
अनुशयदुःखायेद हतहृदयं संप्रति विबुद्धम् ॥ ७ ॥

सानुमती—[1]नन्वीदृशानि तपस्विनीभागधेयानि ।

विदूषकः—(अपवार्य) [2]लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना । न जाने कथ चिकित्सितव्यो भविष्यतीति ।

कञ्चुकी—(उपगम्य) जयतु जयतु देवः । महाराज, प्रत्यवेक्षिताः प्रमदवनभूमयः । यथाकाममध्यास्ता विनोदस्थानानि महाराजः ।

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१ ण ईरिसाइ तवस्सिणीभाअहेआइ ।

२. लङ्घिदो एसो भूओ वि सउन्दलावाहिणा । ण जाणे कह चिकिच्छिदव्वो भविस्सदि त्ति ।

King (Walking slow in meditation)

This damned heart at first asleep though roused by the deer-eyed sweetheart has now woke up to inflict the pangs of remorse (7)

Sānumatī Really Fortune has begun to spread her smiles on the poor girl

Vidūshaka (Aside) He is again affected by the disease of Śakuntalā I don't know how he is going to be cured

Chamberlain (Drawing near) Victory, victory to Your Majesty Great king, the sites of the park have been supervised Your Majesty may occupy the places of diversion at your will.

राजा—वेत्रवति, मद्वचनादमात्यमार्यपिशुनं ब्रूहि । चिरप्रबोधान्न सभावितमस्माभिरद्य धर्मासनमध्यासितुम् । यत्प्रत्यवेक्षित पौरकार्यमार्येण तत्पत्रमारोप्य दीयतामिति ।

प्रतीहारी—[1]यद्देव आज्ञापयति । [इति निष्क्रान्ता ।

राजा—वातायन, त्वमपि नियोगमशून्य कुरु ।

कञ्चुकी—यदाज्ञापयति देवः । [इति निष्क्रान्त ।

विदूषकः—[2]कृत भवता निर्मक्षिकम् । साम्प्रत शिशिरे तापच्छेदरमणीयेऽस्मिन्प्रमदवनोद्देशे सुखमात्मान रमयिष्यसि ।

राजा—वयस्य, रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तद-

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१. ज देवो आणवेदि ।

२ किद भवदा णिम्मक्खिअ । सपद सिसिरे तावच्छेदरमणिज्जे इमस्सि पमदवणुद्देसे सुह अत्ताण रमइस्ससि ।

King Vetravatī, communicate my words to the minister Āryapiśuna, 'Owing to long wakefulness it is not possible for us to occupy the judicial seat today Let the affairs of citizens so far investigated be committed to writing and forwarded by your noble self.'

Portress As Your Majesty commands [*Exit*

King Vātāyana, you too shall attend to your duty

Chamberlain As Your Majesty bids [*Exit*

Vidūshaka. You have expelled the last fly. (We are now left alone) You will now freely enjoy your time in this cool region of the park, fascinating by the expulsion of heat.

व्यभिचारि वचः । कुतः ।

मुनिसुताप्रणयस्मृतिरोधिना
मम च मुक्तमिदं तमसा मनः ।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः ॥ ८ ॥

विदूषकः—[1]तिष्ठ तावत् । अनेन दण्डकाष्ठेन कन्दर्पव्याधं नाशयामि । (इति दण्डकाष्ठमुद्यम्य चूताङ्कुरं पातयितुमिच्छति ।)

राजा—(सस्मितं) भवतु । दृष्टं ब्रह्मवर्चसम् । सखे, क्वोपविष्टः प्रियायाः किंचिदनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः—[2]नन्वासन्नपरिचारिका चतुरिका भवता संदिष्टा—

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१ चिट्ठ दाव । इमिणा दण्डकट्ठेण कन्दप्पवाहं णासेमि ।

२ ण आसण्णपरिआरिआ चदुरिआ भवदा संदिट्ठा । माहवीमण्डवे इमं

King Comrade, it is an unexceptionable saying that calamities rush at weak points For—

This mind of mine is relieved of its darkness which impeded the recollection of my love of the sage's daughter And friend, the mango-arrow has been applied to the bow by Cupid bent on attack (8)

Vidūshaka. Just stop. I will kill the hunter Cupid with this stick *(Raises the stick, tries to strike down the mango-sprout)*

King *(With a smile)* Let it be Your Brahminical valour has been seen Friend, where shall I sit and divert my eyes in the plants that somewhat

माधवीमण्डपे इमा वेलामतिवाहयिष्यामि । तत्र मे चित्रफलके स्वहस्तलिखिता तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति ।

राजा—ईदृश हृदयविनोदनस्थानम् । तत्तमेव मार्गमादेशय ।

विदूषकः—[1]इत इतो भवान् ।

(उभौ परिक्रामत । सानुमत्यनुगच्छति ।)

विदूषकः—[2]एष मणिशिलापट्टकसनाथो माधवीमण्डप उपचाररमणीयतया निःसशय स्वागतेनेव नौ प्रतीच्छति । तत्प्रविश्य निषीदतु भवान् ।

(उभौ प्रवेश रूपयित्वोपविष्टौ ।)

वेल अदिवाहइस्सं । तहि मे चित्तफलए सहत्थलिहिद तत्तहोदीए सउन्दलाए पडिकिदि आणेहि त्ति । 1 इदो इदो भवं ।

2 एसो मणिसिलापट्टअसणाहो माहवीमण्डवो उवआररमणिज्जदाए णिस्ससअ साअदेण विअ णो पडिच्छदि । ता पविसिअ णिसीददु भव ।

imitate my sweetheart?

Vidūshaka In fact the close attendant Chaturikā has been ordered by you, 'I shall spend this time in the Mādhavī bower To that place bring the picture of my esteemed Śakuntalā drawn with my own hand on the picture-board'

King That is the place where I am to divert my heart? Then point out the way.

Vidūshaka. Here, here, please

(Both walk about Sānumatī follows)

Vidūshaka This Mādhavī bower provided with a gem-set slab seems beyond doubt to await our arrival to extend its welcome through the fascination

सानुमती—[1] लतादाशिता द्रक्ष्यामि तावत्सख्याः प्रतिकृतिम् । ततोऽस्यै भर्तुर्बहुमुखमनुराग निवेदयिष्यामि ।

(इति तथा कृत्वा स्थिता ।)

राजा—सखे, सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम् । कथितवानस्मि भवते च । स भवान्प्रत्यादेशवेलाया मत्समीपगतो नासीत् । पूर्वमपि न त्वया कदाचित्सकीर्तित तत्रभवत्या नाम । कच्चिदहमिव विस्मृतवानासि त्वम् ।

विदूषकः—[2]न विस्मरामि । किंतु सर्वं कथयित्वाऽवसाने त्वया

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१ लदादसिदा देक्खिस्स दाव सहीए पडिकिदि । तदो से भत्तुणो बहुमुह अणुराअ णिवेदइस्स ।

२ ण विसुमरामि । किंतु सव्व कहिअ अवसाणे तुए परिहासविअप्पो एसो

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of its amenities So walk in and sit down.

(Both gesticulate an entry and sit down)

Sānumatī Hidden under the cover of creepers, I shall see the picture of my friend Then I shall inform her of her lord's multiform effusion of love *(Does so and stands)*

King Friend, I now remember fully the former incident of Śakuntalā I have told it to you also. You were not by my side at the time of repudiation Nor was the esteemed lady's name mentioned by you ever before Had you too forgotten it like me?

Vidūshaka I will not forget But after telling everything you said at the end, 'All this is only a talk in fun Don't take it for truth' I too, my brains being of clay, took it accordingly Or rather

परिहासविजल्प एष न भूतार्थ इत्याख्यातम् । मयापि मृत्पिण्डबुद्धिना तथैव गृहीतम् । अथवा भवितव्यता बलवती ।

सानुमती—[1]एवमेतत् ।

राजा—(ध्यात्वा) सखे, त्रायस्व माम् ।

विदूषकः—[2]भोः किमेतत् । अनुपपन्नं खल्वीदृशं त्वयि । कदापि सत्पुरुषाः शोकपात्रात्मानो न भवन्ति । ननु प्रवातेऽपि निष्कम्पा गिरयः ।

राजा—वयस्य, निराकरणविक्लवायाः प्रियायाः समवस्थामनुस्मृत्य बलवदशरणोऽस्मि । सा हि—

ण भूदत्थो त्ति आचक्खिद । मए वि मिप्पिण्डबुद्धिणा तह एव्व गहीद । अहवा भविदव्वदा बलवदी ।

१ एव्व एद ।

२ भो, किं एद । अणुववण्ण क्खु ईरिस तुइ । कदा वि सप्पुरिसा सोअवत्तत्ताणो ण होन्ति । ण पवादे वि णिक्कम्पा गिरीओ ।

Destiny is powerful

Sānumatī It is so

King (Pondering) Friend, save me

Vidūshaka Eh! What is this? This is inappropriate of you Great men will never give themselves away to grief Indeed mountains are unshaken even in the storm

King. Comrade, I am extremely helpless on remembering the plight of my beloved puzzled by my repudiation

इतः प्रत्यादेशात्स्वजनमनुगन्तुं व्यवसिता
स्थिता तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।
पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती
मयि क्रूरे यत्तत्सविषमिव शल्यं दहति माम् ॥ ९ ॥

सानुमती—[1]अहो, ईदृशी स्वकार्यपरता । अस्य संतापेनाहं रमे ।

विदूषकः—[2]अस्ति मे तर्कः—केनापि तत्रभवत्याकाशचारिणाऽपनीतेति ।

राजा—कः पतिदेवतामन्यः परामर्ष्टुमुत्सहेत । मेनका किल सख्यास्ते जन्मप्रतिष्ठेति श्रुतवानस्मि । तत्सहचारिणीभिः सखी ते हृतेति मे हृदयमाशङ्कते ।

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१ अम्महे, ईरिसी सकज्जपरदा । इमस्स संदावेण अहं रमामि ।

२ अत्थि मे तक्को—केण वि तत्तहोदी आआसचारिणा अवणीदे त्ति ।

On being repudiated here, she sought to follow her kinsmen When her father's pupil like unto her father cried out 'Stop', she stood and again cast her eyes turbid with the flow of tears at my cruel self All this burns me like a poisoned dart (9)

Sānumatī Oh ! Such is my selfishness I rejoice at his torment.

Vidūshaka I imagine that Her ladyship was taken away by some wandering being of the sky

King Who else will make bold to touch the chaste lady ? I have heard that Menakā is the source of birth of your friend My heart suspects that your friend was removed by her (Menakā's) lady-

सानुमती—[1]समोहः खलु विस्मयनीयः, न प्रतिबोधः ।

विदूषकः—[2]यद्येवमस्ति खलु समागमः कालेन तत्रभवत्या ।

राजा—कथमिव ।

विदूषकः—[3]न खलु मातापितरौ भर्तृवियोगदुःखिता दुहितरं द्रष्टुं पारयतः ।

राजा—वयस्य,

स्वप्नो नु माया नु मतिभ्रमो नु
क्लिष्टं नु तावत्फलमेव पुण्यम् ।
असंनिवृत्त्यै तदतीतमेते
मनोरथानामतटाः प्रपाताः ॥ १० ॥

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१ समोहो क्खु विम्हअणिज्जो, ण पडिबोहो ।

२ जइ एव्व अत्थि समाअमो कालेण तत्तहोदीए ।

३ ण क्खु मादापिदरा भत्तुविओअदुक्खिअ दुहिदर देक्खिदु पारेन्ति ।

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associates

Sānumatī The loss of memory is to be wondered at, not the recovery

Vidūshaka If so, a union with that lady will take place in course of time

King How ?

Vidūshaka Parents will never endure to see their daughter grief-stricken by the separation of her husband

King Comrade,

Is it a dream or a phantom or an illusion, or is it that virtue had exhausted itself by yielding fruit

विदूषकः—[1]मैवम् । नन्वङ्गुलीयकमेव निदर्शनमवश्यभाविनोऽचिन्तनीयः समागमो भवतीति ।

राजा—(अङ्गुलीयकं विलोक्य) अये, इद तावदसुलभस्थानभ्रंशि शोचनीयम् ।

तव सुचरितमङ्गुलीय नून
प्रतनु ममेव विभाव्यते फलेन ।
अरुणनखमनोहरासु तस्या-
श्च्युतमसि लब्धपद यदङ्गुलीषु ॥ ११ ॥

सानुमती—[2]यद्यन्यहस्तगत भवेत्सत्यमेव शोचनीय भवेत् ।

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१ मा एव्व । ण अङ्गुलीअअ एव्व णिदसण अवस्सभाविणो अचिन्तणिज्जो समाअमो होदि त्ति ।

२ जइ अण्णहत्थगद भवे सच्च एव्व सोअणिज्ज भवे ।

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so far? It is past never to return These streams of aspirations are castles in the air (flow without banks) (10)

Vidūshaka Don't say so In fact the ring is itself an index of the thing that is bound to take place viz, that an inconceivable union will come to be

King *(Looking at the ring)* Eh! This is lamentable, having fallen from a place rare to attain.

Ring, your virtue is found to be indeed as poor as mine, judged from the result, inasmuch as, having got a footing on her fingers fascinating with their reddish nails, you have slipped away (11)

Sānumatī If it had gone into another's hands, it

विदूषकः—[1]भोः, इय नामसुद्रा केनोद्घातेन तत्रभवत्या हस्तसंसर्गं प्रापिता ।

सानुमती—[2]ममापि कौतूहलेनाकारित एषः ।

राजा—श्रूयताम् । स्वनगराय प्रस्थितं मां प्रिया सबाष्पमाह—कियच्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषकः—[3]ततस्ततः ।

राजा—पश्चादिमां मुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता—

एकैकमत्र दिवसे दिवसे मदीयं
  नामाक्षरं गणय गच्छसि यावदन्तम् ।
तावत्प्रिये मदवरोधगृहप्रवेशं
  नेता जनस्तव समीपमुपैष्यतीति ॥ १२ ॥

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१ भो, इअ णाममुद्दा केण उग्घादेण तत्तहोदीए हत्थसंसग्गं पाविदा ।
२ मम वि कोदूहलेण आआरिदो एसो । ३ तदो तदो ।

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would have been really lamentable

Vidūshaka Eh ! In what context was this ring made to contact Her Ladyship's hand ?

Sānumatī. This query is prompted by my curiosity also

King Be it heard. As I started for my city, my beloved asked me with tears, 'How long will it be before my lord grants me favour ?'

Vidushaka. And then ?

King Then I placed this signet ring on her finger and replied,

'Count the letters of my name on this ring one

तच्च दारुणेन मया मोहान्नानुष्ठितम् ।

सानुमती—[1]रमणीयः खल्ववधिर्विधिना विसंवादितः ।

विदूषकः—[2]कथं धीवरकल्पितस्य लोहितमत्स्यस्योदराभ्यन्तरे आसीत् ।

राजा—शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद्गङ्गास्रोतसि परिभ्रष्टम् ।

विदूषकः—[3]युज्यते ।

सानुमती—[4]अत एव तपस्विन्याः शकुन्तलाया अधर्मभीरोरस्य

१ रमणीओ क्खु अवही विहिणा विसंवादिदो ।

२ कह धीवलकप्पिअस्स लोहिअमच्छस्स उदलब्भन्तले आसि ।

३ जुज्जइ ।

४ अदो एव्व तवस्सिणीए सउन्दलाए अधम्मभीरुणो इमस्स राएसिणो परिणए संदेहो । अहवा ईरिसो अणुराओ अहिण्णाण अवेक्खदि । कह विअ एद ।

by one every day till you reach the end By that time, my love, persons that will take you to my harem will attend on you' (12)

Cruel that I am, I failed to do it in my ignorance

Sānumatī. A charming time-limit has been frustrated by Destiny

Vidūshaka How did it get into the stomach of the red fish cut by the fisherman?

King It slipped into the stream of the Ganges as your friend was paying homage to Śachītīrtha

Vidūshaka Proper

Sānumatī. That is why the royal sage afraid of

राजर्षेः परिणये सदेहः । अथवेदृशोऽनुरागोऽभिज्ञानमपेक्षते ? कथमिवैतत् ?

राजा—उपालप्स्ये तावदिदमङ्गुलीयकम् ।

विदूषकः—(आत्मगत) [1]गृहीतोऽनेन पन्था उन्मत्तानाम् ।

राजा—(अङ्गुलीयक विलोक्य)

कथं नु तं बन्धुरकोमलाङ्गुलिं
कर विहायासि निमग्नमम्भसि ।

अथवा ।

अचेतन नाम गुणं न लक्षये-
न्मयैव कस्माद्वधीरिता प्रिया ॥ १३ ॥

विदूषकः—(आत्मगत) [2]आम अहं खलु बुभुक्षया खादितव्योऽस्मि ।

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१ गहीदो णेण पन्था उम्मत्तआणम् ।

२ आम, अह खु बुभुक्खाए खादिदव्वो म्हि ।

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iniquity, entertained doubts regarding the marriage of the poor Śakuntalā Or rather, does a love of this sort stand in need of any token by way of reminder? How is it?

King I will censure this ring

Vidūshaka *(Within)* He is on the road to lunacy.

King *(Looking at the ring)*

How did you immerse in water, leaving that hand possessed of charming tender fingers? Nay,

An inanimate thing will not perceive the merit How was the dear lady disregarded by myself? (13).

Vidūshaka *(Within)* Ah! I have fallen a prey

राजा—अकारणपरित्यागानुशयतप्तहृदयस्तावदनुकम्प्यतामयं जनः पुनर्दर्शनेन ।

(प्रविश्यापटीक्षेपेण चित्रफलकहस्ता)

चतुरिका—[1]इयं चित्रगता भट्टिनी ।

(इति चित्रफलक दर्शयति ।)

विदूषकः—[2]साधु वयस्य साधु, मधुरावस्थानदर्शनीयो भावानुप्रवेशः । स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु ।

सानुमती—[3]अहो राजर्षेर्वर्तिकानिपुणता । जाने सखी मेऽग्रतो वर्तत इति ।

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१. इअ चित्तगदा भट्टिणी ।

२ साहु वअस्स साहु, महुरावत्थाणदसणिज्जो भावाणुप्पवेसो । क्खळदि विअ मे दिट्टी णिम्मुण्णअप्पदेसेसु ।

३ अम्मो राएसिणो वत्तिआणिउणदा । जाणे सही मे अग्गदो वट्टइत्ति ।

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to hunger

King (My dear) Let this person whose heart is stricken with remorse at an abandonment without cause be shown mercy by the grant of a fresh interview

(Entering, throwing off the curtain, with a picture-board in hand)

Chaturikā Here is the mistress in picture *(Shows the picture-board)*

Vidūshaka Well done, friend, well done The presentment of emotions is beautiful with a happy setting My vision seems to stumble in its depths and heights

राजा—

यद्यत्साधु न चित्रे स्यात्क्रियते तत्तदन्यथा ।
तथापि तस्या लावण्य रेखया किंचिदन्वितम् ॥ १४ ॥

सानुमती—[1]सदृशमेतत्पश्चात्तापगुरोः स्नेहस्यानवलेपस्य च ।

विदूषकः—[2]भोः, इदानीं तिस्रस्तत्रभवत्यो दृश्यन्ते । सर्वा दर्शनीयाः । कतमा तत्रभवती शकुन्तला ।

सानुमती—[3]अनभिज्ञः खलु रूपस्य मोघदृष्टिरयं जनः ।

राजा—त्व तावत्कतमा तर्कयसि ।

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१ सरिस एद पच्चादावगुरुणो सिणेहस्स अणवलेवस्स अ ।

२ भो, दाणि तिण्हिआ तत्तहोदीओ दीसन्ति । सव्वाओ दसणीआओ । कदमा तत्तहोदी सउन्दला ।

३ अणभिण्णो क्खु रूवस्स मोहदिट्ठी अअ जणो ।

Sānumatī How skilled in drawing is the royal sage! I imagine my friend stands in front

King Whatever is not good in the picture is again and again rectified by me Nevertheless her loveliness has been but slightly pictured in this outline (14)

Sānumatī This is in keeping with a love deepened by remorse and with humility

Vidūshaka Eh! Here are seen three ladies All are beautiful Who is the esteemed Śakuntalā?

Sānumatī Ignorant of beauty is this person with futile eyes

King Whom do you think her to be?

विदूषकः—[1]तर्कयामि—यैषा शिथिलकेशबन्धनोद्वान्तकुसुमेन केशान्तेनोद्भिन्नस्वेदबिन्दुना वदनेन विशेषतोऽपसृताभ्या बाहुभ्यामवसेकस्निग्धतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्तेवालिखिता एषा तत्रभवती शकुन्तला। इतरे सख्याविति।

राजा—निपुणो भवान्। अस्त्यत्र मे भावचिह्नम्। कुतः।

स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः।
अश्रु च कपोलपतित लक्ष्यमिदं वर्णिकोच्छ्वासात्॥ १५॥

चतुरिके, अर्धलिखितमेतद्विनोदस्थानम्। गच्छ। वर्तिकां तावदानय।

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१ तक्केमि—जा एसा सिढिलकेसबन्धणुव्वन्तकुसुमेण केसन्तेण उब्भिण्णसेअबिन्दुणा वअणेण विसेसदो ओसरिआहि बाहाहि अवसेअसिणिद्धतरुणपल्लवस्स चूअपाअवस्स पस्से इसिपरिस्सन्ता विअ आलिहिदा एसा तत्तहोदी सउन्दला, इदराओ सहीओ त्ति।

Vidūshaka The one who with a lock of hair containing flowers disgorged from the loosened knot of hair, with a face bespangled by drops of sweat and with hands stretched loose in particular, is drawn in the picture as if somewhat tired by the side of the mango tree abounding in tender leaves glossy through a fresh sprinkling of water, that lady is Śakuntalā The other two are her friends

King You are clever There is also the mark of my emotion there For—

The stain impressed by my sweating fingers is seen on the fringes of the outline, and tears fallen from my cheeks are here visible from the swelling

चतुरिका—[1]आर्य माढव्य, अवलम्बस्व चित्रफलकम्। यावदागच्छामि।

राजा—अहमेवैतदवलम्बे। (इति यथोक्तं करोति।)

[निष्क्रान्ता चेटी।

राजा—अहं हि—

साक्षात्प्रियामुपगतामपहाय पूर्वं
चित्रार्पितां पुनरिमां बहु मन्यमानः।
स्रोतोवहां पथि निकामजलामतीत्य
जातः सखे प्रणयवान्मृगतृष्णिकायाम्॥ १६॥

विदूषकः—(आत्मगत) [2]एषोऽत्रभवान्नदीमतिक्रम्य मृगतृष्णिकां संक्रान्तः। (प्रकाश) भो वयस्य, अपरं किमत्र लिखितव्यम्।

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१ अज्ज माढव्व, ओलम्ब चित्तफलअं। जाव आअच्छामि।

२ एसो अत्तभव णदिं अदिक्कमिअ मिअतिण्हिअं सकन्तो। (प्रकाश) भो वअस्स, अवरं किं एत्थ लिहिदव्वं।

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of the paint (15)

Chaturika, this object of diversion is half-written Go and bring the brush

Chaturikā Venerable Mādhavya, hold the picture-board I shall come back

King I shall myself hold it *(Does so)*

(Exit Servant-maid)

King Having formerly rejected the beloved that came in person, I cherish her now drawn in picture. Friend, having crossed past a river with a plenty of water, I am now clinging to a mirage. (16)

सानुमती—[1]असंशयं यो यः प्रदेशः सख्या मेऽभिरुचितस्तं तमालिखितुकामो भवेत्।

राजा—श्रूयताम्।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम्॥ १७॥

विदूषकः—(आत्मगतं) [2]यथाहं पश्यामि पूरितव्यमनेन चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः।

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१ असंसअं जो जो पदेसो सहीए मे अहिरुइदो तं तं आलिहिदुकामो भवे।
२ जह अहं देक्खामि पूरिदव्वं णेण चित्तफलअं लम्बकुच्चाणं तावसाणं कदम्बेहिं।

Vidūshaka (Within) This worthy person has crossed past a river and come to a mirage *(Aloud)* Friend, what else is to be written here?

Sānumatī Doubtless, he wishes to draw every such site as was dear to my friend

King Be it heard

The river Mālinī with the couples of swans lurking in the sands has to be drawn And adjoining it have to be drawn the sacred slopes of the Himalayas (Gaurī's father) with the deer squatting thereon. And under the tree with bark-garments hanging on its branches, I wish to portray a hind scratching her left eye on the horn of a black stag (17)

राजा—वयस्य, अन्यच्च शकुन्तलायाः प्रसाधनमभिमतमत्र विस्मृतमस्माभिः ।

विदूषकः—[1]किमिव ।

सानुमती—[2]वनवासस्य सौकुमार्यस्य च यत्सदृशं भविष्यति ।

राजा—

कृतं न कर्णार्पितबन्धनं सखे
शिरीषमागण्डविलम्बिकेसरम् ।
न वा शरच्चन्द्रमरीचिकोमलं
मृणालसूत्रं रचितं स्तनान्तरे ॥ १८ ॥

विदूषकः—[3]भोः, किं नु खलु तत्रभवती रक्तकुवलयपल्लवशोभि-

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१ किं विअ। २ वणवासस्स सोउमारस्स अ जं सरिसं भविस्सदि ।
३ भो, किं णु खु तत्तहोदी रत्तकुवलअपल्लवसोहिणा अग्गहत्थेण मुह

Vidūshaka (Within) In my view the picture-board is to be filled by him with batches of sages with hanging beards

King Comrade, further, Śakuntalā's favourite ornamentation has been forgotten to be put here

Vidūshaka What is it ?

Sānumatī What will be in keeping with forest-life and fine taste

King Friend, the Śirīsha flower with its grip fixed to her ears and filaments overhanging her cheeks has been omitted And the thread of lotus fibre, tender like the beams of the autumnal moon, on her breasts has not been drawn (18)

नाग्रहस्तेन मुखमावृत्य चकितचकितेव स्थिता। (सावधानं निरूप्य) आः, एष दास्याः पुत्रः कुसुमरसपाटच्चरस्तत्रभवत्या वदनमतिलङ्घते मधुकरः।

राजा—ननु वार्यतामेष दुष्टः।

विदूषकः—[1]भवानेवाविनीतानुशासी अस्य वारणे प्रभविष्यति।

राजा—युज्यते। अयि भोः कुसुमलताप्रियातिथे, किमत्र परिपतनखेदमनुभवसि।

एषा कुसुमनिषण्णा तृषितापि सती भवन्तमनुरक्ता।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिबति॥

आवरिअ चइदचइदा विअ ठिआ। (सावधानं निरूप्य) आ, एसो दासीए पुत्तो कुसुमरसपाडच्चरो तत्तहोदीए वअणं अदिलङ्घेदि महुअरो।

1 भवं एव्व अविणीदाणुसासी इमस्स वारणे पहविस्सदि।

Vidūshaka Oh! Why does the lady, covering her face with her fore-arm shining like the sprout of red lily, stand as if frightened? *(Observing attentively)* Ah! This bastard bee, thief of flower-juice, attacks the lady's face

King Let this rogue be prevented

Vidūshaka You alone who are used to chastise villains, are competent to prevent him

King Proper Eh! Favoured guest of the blooming plants, why do you suffer the worry of falling here?

This she-bee squatting on the flower, fallen in love with you, awaits you, though herself thirsty.

सानुमती—[1]अद्य खल्वभिजात वारित एषः।
विदूषकः—[2]प्रतिषिद्धापि वामा खल्वेषा जातिः।
राजा—एवं भोः, न मे शासने तिष्ठसि। श्रूयतां तर्हि सम्प्रति।

अक्लिष्टबालतरुपल्लवलोभनीय
पीतं मया सदयमेव रतोत्सवेषु।
बिम्बाधरं स्पृशसि चेद्भ्रमर प्रियाया-
स्त्वां कारयामि कमलोदरबन्धनस्थम्॥ २०॥

विदूषकः—[3]एव तीक्ष्णदण्डस्य किं न भेष्यति। (प्रहस्य, आत्मगत)

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१ अज्ज क्खु अभिजाद वारिदो एसो।
२ पडिसिद्धा वि वामा खु एसा जादी।
३ एव्व तिक्खदण्डस्स किं ण भाइस्सदि। (प्रहस्य आत्मगत) एसो दाणि

She wouldn't drink honey without you indeed (19)

Sānumatī He is prevented now in a dignified manner.

Vidūshaka Though prohibited, this species is perverse

King Eh! It is so You don't stand at my bidding Then be it heard now

O bee, if you touch the Bimba-like lip of my beloved, tempting like the uninjured tender leaf of a young tree, which was drunk by me even in amorous dalliances but with pity, then I will make you remain in confinement within the heart of the lotus flower (20)

Vidūshaka Will he not fear you who impose such a severe punishment? *(Laughing) (Within)* He

एष इदानीमुन्मत्तः । अहमप्येतस्य ससर्गेणेदृशोऽस्मि संवृत्तः ।
(प्रकाश) भोः, चित्रं खल्वेतत् ।

राजा—कथं चित्रम् ।

सानुमती—[1]अहमपीदानीं तावदनवगतार्था, किं पुनर्यथालिखितानुभाव्येषः ।

राजा—वयस्य, किमिदमनुष्ठितं पौरोभाग्यम् ।

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।
स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ २१ ॥

(इति बाष्पं विहरति ।)

उम्मत्तो । अहं पि एदस्स ससग्गेण ईरिसो ह्मि सवुत्तो । (प्रकाश) भो, चित्त क्खु एद ।

1 अहं पि दाणिं दाव अणवगदत्था, किं उण जहालिहिदाणुभावी एसो ।

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is now gone mad I too have become such by his contact (*Aloud*) Eh! This is but a picture

King What? Is it a picture?

Sānumatī I myself couldn't now discriminate How then can he who identifies himself with the drawing?

King. Comrade, what is this intolerance committed by you?

To me as I am enjoying the pleasure of her sight as if she were in person with my mind absorbed in her, my sweetheart has again been converted to a picture by your reminding me. (21)

(*Sheds tears*)

सानुमती—[1]पूर्वापरविरोध्यपूर्व एष विधानमार्गः ।

राजा—वयस्य, कथमेवमविश्रान्तदुःखमनुभवामि ।

प्रजागरात्खिलीभूतस्तस्याः स्वप्ने समागमः ।
बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥ २२ ॥

सानुमती—[2]सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःख शकुन्तलायाः ।

(प्रविश्य)

चतुरिका—[3]जयतु जयतु भर्ता । वर्णिकाकरण्ड गृहीत्वेतोमुखं प्रस्थितास्मि ।

राजा—किं च ।

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१ पुव्वावरविरोही अपुव्वो एसो विहाणमग्गो ।
२ सव्वहा पमज्जिद तुए पच्चादेसदुक्ख सउन्दलाए ।
३ जेदु जेदु भट्टा । वण्णिआकरण्डअ गेण्हिअ इदोमुह पत्थिदम्हि ।

Sānumatī Novel is this way of doing things, involving a conflict between the past and the present.

King Comrade, how am I to undergo this ceaseless misery ?

Her union in dream is stifled by wakefulness
The tears on the other hand do not suffer me to see her even in picture (22)

Sānumatī By all means Śakuntalā's grief of repudiation has been wiped off by you

(Entering)

Chaturikā. Victory, victory to Your Majesty I was coming here taking the colour-box.

King. What then ?

चतुरिका—[1]स मे हस्तादन्तरा तरलिकाद्वितीयया देव्या वसुमत्या —अहमेवैनमार्यपुत्रस्योपनेष्यामीति सबलात्कार गृहीतः ।

विदूषकः—[2]दिष्ट्या त्व मुक्ता ।

चतुरिका—[3]यावद्विटपलग्नमुत्तरीय देव्यास्तरलिका मोचयति तावन्मया निर्वाहित आत्मा ।

राजा—वयस्य, उपस्थिता देवी बहुमानगर्विता च । भवानिमां प्रतिकृति रक्षतु ।

विदूषकः—[4]आत्मानमिति भण । (चित्रफलकमादायोत्थाय च) यदि

१ सो मे हत्थादो अन्तरा तरलिआदुदीआए देवीए वसुमदीए—अह एव्व एद अज्जउत्तस्स उवणइस्स त्ति सबळक्कार गहीदो ।

२ दिट्ठिआ तुम मुक्का ।

३ जाव विडवलग्ग उत्तरीअ देवीए तरलिआ मोचेदि दाव मए णिव्वाहिदो अत्ता ।

४ अत्ताण त्ति भणाहि । (चित्रफलकमादायोत्थाय च) जइ भव अन्ते-

Chaturikā It was forcibly seized from my hand on the way by Queen Vasumatī accompanied by Taralikā, saying, 'I shall myself take it to my lord'

Vidūshaka You were fortunately set free

Chaturikā Before Taralikā extricates the queen's upper cloth stuck to the branch, I made good my escape

King Friend, the queen is coming, and she is proud of her high rank You will safeguard this picture

Vidūshaka Say yourself *(Taking the picture board and rising)* If you are released from the quarrels of

भवानन्तःपुरकलहान्मुच्यते ततो मां मेघप्रतिच्छन्दे प्रासादे शब्दापय । [इति द्रुतपद निष्क्रान्त ।

सानुमती—[1]अन्यसंक्रान्तहृदयोऽपि प्रथमसभावनामपेक्षते स्थिर-सौहृद एष इदानीम् ।

(प्रविश्य पत्रहस्ता)

प्रतीहारी—[2]जयतु देवः ।

राजा—वेत्रवति, न खल्वन्तरा दृष्टा त्वया देवी ।

प्रतीहारी—[3]अथ किम् । पत्रहस्तां मां दृष्ट्वा प्रतिनिवृत्ता ।

राजा—कार्यज्ञा कार्योपरोध मे परिहरति ।

उरकळहादो मुच्चीअदि तदो म मेहप्पडिच्छन्दे पासादे सद्दावेहि ।

1 अण्णसकन्तहिअओ वि पढमसभावण अवेक्खदि ठिरसोहदो एसो दाणि ।

2 जेदु देवो । 3 अह इ । पत्तहत्थ म देक्खिअ पडिणिउत्ता ।

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the harem, call out for me in the mansion—Meghapraticchhanda [*Exit with swift footsteps*

Sānumatī Though his heart is transferred elsewhere, he continues to respect his earlier love, true to his old associations

(Entering with a letter in hand)

Portress Victory to Your Majesty

King Vetravatī, was not the queen met by you on the way ?

Portress Yes She returned on seeing me letter in hand

King Alive to business, she avoids prejudice to

प्रतीहारी—[1]देव, अमात्यो विज्ञापयति । अर्थजातस्य गणनाबहुलतयैकमेव पौरकार्यं प्रत्यवेक्षितम् । तद्देवः पत्रारूढं प्रत्यक्षीकरोत्विति ।

राजा—इतः पत्रिकां दर्शय ।

(प्रतीहार्युपनयति ।)

राजा—(अनुवाच्य) कथम् । समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसनेन विपन्नः । अनपत्यश्च किल तपस्वी । राजगामी तस्यार्थसचय इत्येतदमात्येन लिखितम् । (सविषाद) कष्टं खल्वनपत्यता । वेत्रवति, महाधनत्वाद्बहुपत्नीकेन तत्रभवता

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1 देव, अमच्चो विण्णवेदि । अत्थजादस्स गणणाबहुलदाए एक्क एव्व पोरकज्ज पच्चवेक्खिद । त देवो पत्तारूढ पच्चक्खीकरेदु त्ति ।

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my work

Portress Your Majesty, the minister intimates, 'Since a number of duties had to be attended to, only one cause of citizens was investigated Your Majesty may look into it as it is put on paper '

King Show the paper here

(Portress hands the paper)

King *(Reading)* What? A merchant trading overseas called Dhanamitra was killed in shipwreck And the poor man has no children His estate should go to the king The minister has written thus. *(With sorrow)* Childlessness is a bane indeed Vetravatī, since he is a rich man he must have a number of wives. Let it be enquired if there is any among his

भवितव्यम् । विचार्यतां यदि काचिदापन्नसत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी—[1]देव, इदानीमेव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृत्त-पुंसवना जायास्य श्रूयते ।

राजा—ननु गर्भः पित्र्य रिक्थमर्हति । गच्छ । एवममात्य ब्रूहि ।

प्रतीहारी—[2]यद्देव आज्ञापयति । [इति प्रस्थिता ।

राजा—एहि तावत् ।

प्रतीहारी—[3]इयमस्मि ।

राजा—किमनेन संततिरस्ति नास्तीति ।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापादृते तासां दुष्यन्त इति घुष्यताम् ॥ २३ ॥

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१ देव, दाणि एव्व साकेदअस्स सेट्ठिणो दुहिआ णिव्वुत्तपुंसवणा जाआ से सुणीअदि । २ ज देवो आणवेदि । ३ इअम्हि ।

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wives pregnant

Portress Your Majesty, it is just now heard that the daughter of a merchant of Ayodhyā is his wife who underwent the Pumsavana ceremony

King Indeed the child in the womb is entitled to the father's estate Go and tell the minister thus.

Portress As Your Majesty commands *(Starts)*

King Come here

Portress. I am here

King. Why this enquiry whether there is a child or not?

Let it be proclaimed,—'Of whichever dear

प्रतीहारी—[1]एव नाम घोषयितव्यम् । (निष्क्रम्य पुन प्रविश्य) काले प्रवृष्टमिवाभिनन्दितं देवस्य शासनम् ।

राजा—(दीर्घमुष्णं च नि श्वस्य) एव भोः संततिच्छेदनिरवलम्बानां कुलाना मूलपुरुषावसाने सपदः परमुपतिष्ठन्ति । ममाप्यन्ते पुरुवशश्रिय एष एव वृत्तान्तः ।

प्रतीहारी—[2]प्रतिहतममङ्गलम् ।

राजा—धिङ्मामुपस्थितश्रेयोऽवमानिनम् ।

सानुमती—[3]असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेनात्मा ।

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१. एव्व णाम घोसइदव्व । (निष्क्रम्य पुनः प्रविश्य) काले पविट्ट विअ अहिणन्दिद देवस्स सासणम् ।

२ पडिहदं अमङ्गळम् ।

३ असंसअ सहिं एव्व हिअए करिअ णिन्दिदो णेण अप्पा ।

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kinsman the subjects are bereaved, Dushyanta is all such unto them to the exclusion of sin' (23)

Portress This is the proclamation to be made *(Exit and Re-enter)* Your Majesty's ruling has been appreciated like a timely shower of rain

King . *(Heaving long and hot)* Thus do the riches of families deprived of support by the extinction of issue, go to another at the death of the last male holder At my demise the same will be the case with the royal wealth of Puru's dynasty

Portress Let the evil be averted

King Fie on me who neglected a boon that came voluntarily.

राजा—

संरोपितेऽप्यात्मनि धर्मपत्नी
त्यक्ता मया नाम कुलप्रतिष्ठा ।
कल्पिष्यमाणा महते फलाय
वसुंधरा काल इवोप्तबीजा ॥ २४ ॥

सानुमती—[१]अपरिच्छिन्नेदानीं ते संततिर्भविष्यति ।

चतुरिका—(जनान्तिकं) [२]अये, अनेन सार्थवाहवृत्तान्तेन विमनायते भर्ता । एनमाश्वासयितुं मेघप्रतिच्छन्दादार्यमाढव्यं गृहीत्वागच्छामि ।

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१ अपरिच्छिण्णा दाणिं दे संददी भविस्सदि ।

२ अए, इमिणा सत्थवाहवुत्तन्तेण विमणाअदि भट्टा । णं अस्सासेदुं मेहप्पडिच्छन्दादो अज्जमाढव्वं गेण्हिअ आअच्छामि ।

Sānumatī Doubtless he has my friend in mind when he taunts himself thus

King Though my self was preserved in her, the lawful wife on whom depended the continuance of my line was forsaken by me like the Earth with seeds sown at the proper season which was calculated to yield a rich harvest (24)

Sānumatī Now your line will continue uninterrupted

Chaturikā *(Aside)* Eh ! The king is dejected by this episode of the merchant In order to console him I shall take the venerable Mādhavya from Meghapraticchhanda and come

प्रतीहारी—[1]सुष्ठु भणसि ।

(इति निष्क्रान्ता चतुरिका ।)

राजा—अहो दुष्यन्तस्य संशयमारूढाः पिण्डभाजः । कुतः ।

अस्मात्परं बत यथाश्रुति संभृतानि
को नः कुले निवपनानि करिष्यतीति ।
नूनं प्रसूतिविकलेन मया प्रसिक्तं
धौताश्रुशेषमुदकं पितरः पिबन्ति ॥ २५ ॥

(इति मोहमुपगतः ।)

प्रतीहारी—(ससंभ्रममवलोक्य) [2]समाश्वसितु भर्ता ।

सानुमती—[3]हा धिक् हा धिक् । सति खलु दीपे व्यवधानदो-

१ सुट्ठु भणासि । २ समस्ससदु भट्टा ।
३ हद्धी हद्धी । सदि क्खु दीवे व्ववहाणदोसेण एसो अन्धआर अणुहोदि ।

Portress You speak aright [*Exit Chaturikā*

King Alas! The consumers of the cooked balls of grain offered by Dushyanta have reached a crisis Why?

'After him, alas! Who in our line will make the offerings of libations to us in accordance with scriptures?' With this thought indeed my forefathers drink the water sprinkled by me, destitute of offspring that I am, such as remains after wiping off their tears (25)

(Falls into a swoon)

Portress *(Seeing in excitement)* Be consoled, my lord

षेणैषोऽन्धकारमनुभवति । अहमिदानीमेवैन निर्वृतं करोमि । अथवा श्रुत मया शकुन्तला समाश्वासयन्त्या महेन्द्रजनन्या मुखात्—यज्ञभागोत्सुका देवा एव तथानुष्ठास्यन्ति यथा त्वां धर्मपत्नीमचिरेण भर्ताभिनन्दिष्यतीति । तद्युक्तमेतं कालं प्रतिपालयितुम् । यावदनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि ।

[इत्युद्भ्रान्तकेन निष्क्रान्ता ।

(नेपथ्ये)

१अब्रह्मण्यम् अब्रह्मण्यम् ।

राजा—(प्रत्यागतचेतन कर्णं दत्त्वा)

अये, माढव्यस्येवार्तस्वरः । कः कोऽत्र भोः ।

अहं दाणि एव्व ण णिव्वुद करेमि । अहवा सुदं मए सउन्दलं समस्ससअन्तीए महेन्दजणणीए मुहादो—जण्णभाओस्सुआ देवा एव्व तह अणुचिठ्ठिस्सन्ति जह तुम धम्मपदिणि अइरेण भट्टा अहिणन्दिस्सदि त्ति । ता जुत्त एद काल पडिपालेदु । जाव इमिणा वुत्तन्तेण पिअसहि समस्सासेमि । १ अब्बह्मण्णम् अब्बह्मण्णम् ।

Sānumatī Pity ! Pity ! When there is the lamp he suffers darkness due to the fault of interception I shall make him happy at once No I have heard from the mouth of Mahendra's mother as she was consoling Śakuntalā, 'The gods eager for their quota in sacrifices will themselves act in such manner that your husband will ere long welcome you, his lawful wife' So it is proper to wait till then. I shall console my dear friend with this news

(Exit by working herself up into the the sky)

(Behind the scenes)

Alas ! Alas ! A Brahmin attacked.

(प्रविश्य)

चतुरिका—(ससम्भ्रम) [1]परित्रायतां देवः संशयगतं वयस्यम् ।

राजा—केनात्तगन्धो माणवकः ।

चतुरिका—[2]देव, अदृष्टरूपेण केनापि सत्त्वेनाक्रम्य मेघप्रतिच्छन्दस्य प्रासादस्याग्रभूमिमारोपितः ।

राजा—(उत्थाय) मा तावत् । ममापि सत्त्वैरभिभूयन्ते गृहाः । अथवा ।

अहन्यहन्यात्मन एव ताव-
ज्ज्ञातुं प्रमादस्खलितं न शक्यम् ।
प्रजासु कः केन पथा प्रयाती-
त्यशेषतो वेदितुमस्ति शक्तिः ॥ २६ ॥

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[1] परित्ताअदु देवो संसअगद वअस्सम् । [2] देव, अदिट्ठरूवेण केण वि सत्तेण अक्कमिअ मेहप्पडिच्छन्दस्स पासादस्स अग्गभूमिं आरोविदो ।

King (*Recovering his senses and lending his ear*) Eh! It seems to be the wailing cry of Mādhavya Eh! Who is there?

(*Entering*)

Chaturikā (*In a flurry*) My lord, save your friend in danger

King By whom is the fellow insulted?

Chaturikā My lord, by some spirit in an invisible form he was overpowered and taken to the top-floor of the mansion—Meghapraticchhanda

King (*Rising*) This shall not be Even my home is attacked by spirits? Or rather,

It is not possible for one to know the default due

(नेपथ्ये)

[1]भो वयस्य, अविहा अविहा ।

राजा—(गतिभेदेन परिक्रामन्) सखे, न भेतव्य, न भेतव्यम् ।

(नेपथ्ये)

(पुनस्तदेव पठित्वा) [2]कथ न भेष्यामि । एष मा कोऽपि पश्चादवनतशिरोधरमिक्षुमिव तीक्ष्णभङ्ग करोति ।

राजा—(सदृष्टिक्षेप) धनुस्तावत् ।

(प्रविश्य शार्ङ्गहस्ता)

यवनी—[3]भर्तः, इद शरासन हस्तावापसहितम् ।

[राजा सशर धनुरादत्ते ।

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१ भो वअस्स, अविहा अविहा । २ कह ण भाइस्स । एसो म को वि पच्चा अवणदसिरोहर इक्खु विअ तिक्खभङ्ग करेदि ।

३ भट्टा, इद सरासण हत्थावावसहिद ।

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to negligence committed by himself day after day Where is power to know in full, who among the subjects conducts himself in which way (26)

(Behind the scenes)

O friend, alas! Alas!

King *(Walking in an improved gait)* Friend, don't fear, don't fear.

(Behind the scenes)

(Repeating the same) How shall I not fear? Here some one, bending back my neck, squeezes me hard like a sugar-cane

King *(Casting his glance)* Get the bow

(Entering with bow in hand)

Yavanī. Your Majesty, here is the bow with

(नेपथ्ये)

एष त्वामभिनवकण्ठशोणितार्थी
शार्दूलः पशुमिव हन्मि चेष्टमानम् ।
आर्तानां भयमपनेतुमात्तधन्वा
दुष्यन्तस्तव शरणं भवत्विदानीम् ॥ २७ ॥

राजा—(सरोष) कथ मामेवोद्दिशति । तिष्ठ कुणपाशन, न त्वमिदानीं भविष्यसि । (शार्ङ्गमारोप्य) वेत्रवति, सोपानमार्गमादेशय ।

प्रतीहारी—[1]इत इतो देवः ।

(सर्वे सत्वरमुपसर्पन्ति ।)

राजा—(समन्ताद्विलोक्य) शून्य खल्विदम् ।

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1 इदो इदो देवो ।

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the gloves for the hand

(The king receives the bow with arrow)

(Behind the scenes)

Longing for the fresh blood of your neck, here I kill you as you roll as a tiger would an animal. Let Dushyanta who wields the bow for removing the fear of the distressed become your protector now (27)

King *(Indignantly)* What? He refers to me only! Stop, demon You will now be no more. *(Bending his bow)* Vetravatī, point out the way to the flight of steps

Portress Here, here, Your Majesty.

(All draw near hastily)

King *(Looking on all sides)* It is vacant.

(नेपथ्ये)

[1]अविहा अविहा । अहमत्रभवन्त पश्यामि । त्व मा न पश्यसि । बिडालगृहीतो मूषिक इव निराशोऽस्मि जीविते सवृत्तः ।

राजा—भोस्तिरस्करिणीगर्वित, मदीयमस्त्र त्वां द्रक्ष्यति । एष तामिषु संदधे,

यो हनिष्यति वध्यं त्वां रक्ष्य रक्षति च द्विजम् ।
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः ॥ २८ ॥

(इत्यस्त्र सधत्ते ।)

(तत प्रविशति विदूषकमुत्सृज्य मातलि ।)

मातलिः—राजन्,

१ अविहा अविहा । अह अत्तभवन्त पेक्खामि । तुम म ण पेक्खसि । बिडालगहीदो मूसओ विअ णिरासो म्हि जीविदे सवुत्तो ।

(Behind the scenes)

Alas ! Alas ! I see your esteemed self You don't see me Like a mouse seized by a cat, I have become desparate of life

King You who are puffed up with the power of moving *incognito*, you will feel my missile Here I discharge my arrow—

Which will kill you that ought to be killed and save the Brahmin that ought to be saved A swan takes in the milk and avoids the water mixed in it (28)

(*Fixes the missile*)

कृताः शरव्यं हरिणा तवासुराः
शरासनं तेषु विकृष्यतामिदम् ।
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः ॥ २९ ॥

राजा—(अस्त्रमुपसहरन्) अये, मातलिः । स्वागतं महेन्द्रसारथे ।

(प्रविश्य)

विदूषकः—[1]अह येनेष्टिपशुमारं मारितः सोऽनेन स्वागतेनाभिनन्द्यते ।

मातलिः—(सस्मित) आयुष्मन्, श्रूयता यदस्मि हरिणा भवत्सकाशं प्रेषितः ।

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1 अह जेण इट्ठिपसुमार मारिदो सो इमिणा साअदेण अहिणन्दीअदि ।

(Enter Mātali *releasing his hold on Vidūshaka)*

Mātali King,

The demons are made a target for you by Indra Let this bow be drawn against them The eyes, gentle with favour, of the good fall at their friends, not their unrelenting arrows (29)

King *(Withdrawing the missile)* Eh Mātali ! Welcome, Indra's charioteer

(Entering)

Vidūshaka. The man by whom I was killed like a goat in a sacrifice is being cheered by him with a welcome

Mātali *(With a smile)* Long-lived one, let it be heard what for I have been sent to you by Indra

राजा—अवहितोऽस्मि ।

मातलिः—अस्ति कालनेमिप्रसूतिर्दुर्जयो नाम दानवगणः ।

राजा—अस्ति । श्रुतपूर्वं मया नारदात् ।

मातलिः —

सख्युस्ते स किल शतक्रतोरजय्य-
स्तस्य त्वं रणशिरसि स्मृतोऽसि हन्ता ।
उच्छेत्तुं प्रभवति यन्न सप्तसप्ति-
स्तन्नैशं तिमिरमपाकरोति चन्द्रः ॥ ३० ॥

स भवानात्तशस्त्र एव इदानीमैन्द्रं रथमारुह्य विजयाय प्रतिष्ठताम् ।

राजा—अनुगृहीतोऽस्म्यनया मघवतः सभावनया । अथ माढव्यं प्रति भवता किमेव प्रयुक्तम् ।

King I am attentive

Mātali There is an invincible host of demons born of Kālanemi

King Yes, it has been already heard by me from Nārada

Mātali They are invincible for your friend Indra as is well known You are deemed their slayer in battle The nocturnal darkness which the Sun is not competent to dispel, the Moon dispels (30)

Therefore, taking your weapons you will mount Indra's chariot and set out for conquest.

King I am obliged by this honour done by Indra Then why did you behave thus towards Māḍhavya?

मातलिः—तदपि कथ्यते । किंनिमित्तादपि मनःसंतापादायुष्मान्मया विक्लबो दृष्टः । पश्चात्कोपयितुमायुष्मन्तं तथा कृतवानस्मि । कुतः ।

ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणं कुरुते ।
प्रायः स्वं महिमानं क्षोभात्प्रतिपद्यते हि जनः ॥ ३१ ॥

राजा—युक्तमनुष्ठितं भवद्भिः । (जनान्तिकं) वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा । तदत्र परिगतार्थं कृत्वा मद्वचनादमात्यमार्यपिशुनं ब्रूहि ।

त्वन्मतिः केवला तावत्परिपालयतु प्रजाः ।
अधिज्यमिदमन्यस्मिन्कर्मणि व्यापृतं धनुः ॥ ३२ ॥ इति ।

Mātali I shall tell that too Your Honour was seen by me dejected through mental agony due to some cause Thereafter I did so to kindle your anger For—

The fire blazes when the fuel is turned A cobra expands his hood when provoked Generally a person gets his own powers through anger (31)

King You did aright *(Aside)* Friend, intransgressible is Indra's command So after informing him of the fact, tell the minister Āryapiśuna my words—

Let your intelligence alone protect the subjects now This bow fastened to the string is engaged in a different work (32)

विदूषकः—[1]यद्भवानाज्ञापयति ।

(इति निष्क्रान्त ।)

मातलिः—आयुष्मान्रथमारोहतु ।

(राजा रथाधिरोहणं नाटयति ।)

(इति निष्क्रान्ता सर्वे ।)

इति षष्ठोऽङ्कः ।



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१ ज भव आणवेदि ।

Vidūshaka As you command [*Exit*

Mātali Your Honour may mount the chariot

(The king gesticulates mounting on the chariot)

(Exeunt Omnes)

The End of the Sixth Act

॥ सप्तमोऽङ्कः ॥

(ततः प्रविशत्याकाशयानेन रथाधिरूढो राजा मातलिश्च ।)

राजा—मातले, अनुष्ठितनिदेशोऽपि मघवतः सत्क्रियाविशेषादनुपयुक्तमिवात्मानं समर्थये ।

मातलिः—(सस्मितं) आयुष्मन्, उभयमप्यपरितोषं समर्थये ।

प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।
गणयत्यपदानविस्मितो भवतः सोऽपि न सत्क्रियागुणान् ॥ १ ॥

ACT THE SEVENTH

(Enter the King *and* Mātali, *mounted on chariot in the aerial path)*

King Mātali, though I have carried out the mission of Indra, I consider myself to have been of poor service to him in view of the superior honour shown by him

Mātali *(With a smile)* Your Honour, I conceive both are discontented

You treat light the service first done to Indra in view of the honour accorded by him, and he, wondering at your past service, belittles the merits of the honour done by him. (1)

राजा—मातले, मा मैवम् । स मनोरथानामप्यभूमिर्विसर्जनावसरसत्कारः । मम हि दिवौकसां समक्षमर्धासनोपवेशितस्य,

अन्तर्गतप्रार्थनमन्तिकस्थं जयन्तमुद्वीक्ष्य कृतस्मितेन ।
आमृष्टवक्षोहरिचन्दनाङ्का मन्दारमाला हरिणा पिनद्धा ॥ २ ॥

मातलिः—किमिव नामायुष्मानमरेश्वरान्नार्हति । पश्य ।

सुखपरस्य हरेरुभयैः कृतं त्रिदिवमुद्धृतदानवकण्टकम् ।
तव शरैरधुना नतपर्वभिः पुरुषकेसरिणश्च पुरा नखैः ॥ ३ ॥

राजा—मा मैवम् । अत्र खलु शतक्रतोरेव महिमा स्तुत्यः । कुतः,

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
सम्भावनागुणमवेहि तमीश्वराणाम् ।

King Mātali, no, not so That honour done while dismissing me surpasses all dreams He placed me in a half of his own seat in the presence of the gods

Further, smiling at the sight of Jayanta who stood near by with a yearning in his heart, Indra fastened the wreath of Mandāra flowers bearing the trace of the sandal paste applied to my chest (2)

Mātali What is it that you do not deserve of the king of gods? Behold—

The Heaven of Indra who longed for peace has been rid of the thorn of demons by the two—now by your arrows with necks circling in a groove, formerly by the Man-lion's claws with curved tips (3)

King No, not so. Here it is the glory of Indra

किं वाऽभविष्यदरुणस्तमसां विभेत्ता
तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ॥ ४ ॥

मातलिः—सदृशमेवैतत् । (स्तोकमन्तरमतीत्य) आयुष्मन्, इतः पश्य नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशसः ।

विच्छित्तिशेषैः सुरसुन्दरीणां वर्णैरमी कल्पलतांशुकेषु ।
संचिन्त्य गीतक्षममर्थबन्धं दिवौकसस्त्वच्चरितं लिखन्ति ॥५॥

राजा—मातले, असुरसम्प्रहारोत्सुकेन पूर्वेद्युर्दिवमधिरोहता न लक्षितो मया स्वर्गमार्गः । कतमस्मिन्मरुता पथि वर्तामहे ।

मातलिः—

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that merits the praise For—

That servants succeed even in mighty tasks, know you, is the virtue of the honour done by masters Could Aruna become the remover of darkness, had not the Sun placed him in his front? (4)

Mātali This is befitting of you *(Proceeding forward a little)* Long-lived one, here see the charm of your fame established on the surface of heaven

Having thought over a composition worthy of singing, these gods write your story on the parchments of Kalpaka leaves with colours representing the remnant of those that had been used for the ornamentation of the heavenly nymphs (5)

King Mātali, the path of heaven was not noticed by me as I ascended up the sky yesterday, eager that I was to go to the battle of Asuras In which aerial stratum are we now?

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्तयति च प्रविभक्तरश्मिः ।
तस्य द्वितीयहरिविक्रमनिस्तमस्कं
वायोरिमं परिवहस्य वदन्ति मार्गम् ॥ ६ ॥

राजा—मातले, अतः खलु सबाह्यकरणो ममान्तरात्मा प्रसीदति ।
(रथाङ्गमवलोक्य) मेघपदवीमवतीर्णौ स्वः ।

मातलिः—कथमवगम्यते ।

राजा—

अयमरविवरेभ्यश्चातकैर्निष्पतद्भि-
र्हरिभिरचिरभासां तेजसा चानुलिप्तैः ।
गतमुपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस्ते शीकरक्लिन्ननेमिः ॥ ७ ॥

Mātali They declare this the range of the wind known as Parivaha which supports the Ganges flowing in the sky and revolves the luminaries so as to keep their rays distinct, a range relieved of gloom by the second footstep placed by Vishnu (6)

King Mātali, that is why my inner self with all the external organs gets tranquil *(Looking at the wheel)* We have got down to the path of clouds

Mātali How is it known ?

King By the Chātaka birds emerging through the intervals of the spokes of wheels and by the horses illumined with the lustre of the streaks of lightning, this chariot of yours with the fellies of its wheels

मातलिः—क्षणादायुष्मान्स्वाधिकारभूमौ वर्तिष्यते ।

राजा—(अधोऽवलोक्य) वेगावतरणादाश्चर्यदर्शनः संलक्ष्यते मनुष्यलोकः । तथाहि ।

शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात्पादपाः ।
सतानैस्तनुभावनष्टसलिला व्यक्तिं व्रजन्त्यापगाः
केनाप्युत्क्षिपतेव मर्त्यभुवनं मत्पार्श्वमानीयते ॥ ८ ॥

मातलिः—साधु दृष्टम् । (सबहुमानमवलोक्य) अहो, उदग्ररमणीया पृथिवी ।

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drenched in water-sprays betrays a march over the clouds whose interior is laden with water (7)

Mātali In a minute Your Honour will be in the land of your activities

King *(Looking down)* Due to our rapid descent the human world is seen wonderful to look at Accordingly—

The Earth seems to go down from the tops of mountains rising high Trees abandon their cover under leaves through the appearance of stems Rivers whose water was invisible through their thinness attain distinct visibility through large streams of water The mortal world seems to be brought close to me by some one lifting it up (8)

Mātali Well observed *(Looking with regard)* Oh! How highly charming is the Earth!

राजा—मातले, कतमोऽय पूर्वापरसमुद्रावगाढः कनकरसनिष्यन्दी साध्य इव मेघपरिघः सानुमानालोक्यते ।

मातलिः—आयुष्मन्, एष खलु हेमकूटो नाम किंपुरुषपर्वतः परं तपस्विनां सिद्धिक्षेत्रम् । पश्य ।

स्वायंभुवान्मरीचेर्यः प्रबभूव प्रजापतिः ।
सुरासुरगुरुः सोऽस्मिन् सपत्नीकस्तपस्यति ॥ ९ ॥

राजा—तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि ।

मातलिः—प्रथमः कल्पः । [नाट्येनावतीर्णौ ।

King Mātali, what is this mountain touching both the eastern and the western seas, streaming with liquid gold and as such appearing as a stretch of evening clouds ?

Mātali Your Honour, this is the mountain of Kinnaras called Hemakūta, a holy resort that facilitates the acquisition of miraculous powers by penance-doers See—

The lord of beings (Prajāpati) that sprang from Marīchi born of Svayambhu (Self-born), the guru of gods and demons does penance here accompanied by his wife (9)

King Then blessings should not be by-passed I wish to proceed after walking round His Holiness clockwise

Mātali An excellent idea

राजा—(सविस्मय)

उपोढशब्दा न रथाङ्गनेमयः
प्रवर्तमानं न च दृश्यते रजः ।
अभूतलस्पर्शतया निरुन्धत-
स्तवावतीर्णोऽपि न लक्ष्यते रथः ॥ १० ॥

मातलिः—एतावानेव शतक्रतोरायुष्मतश्च विशेषः ।

राजा—मातले, कतमस्मिन्प्रदेशे मारीचाश्रमः ।

मातलिः—(हस्तेन दर्शयन्)

वल्मीकार्धनिमग्नमूर्तिरुरसा सदष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसंपीडितः ।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज्जटामण्डलं
यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कबिम्बं स्थितः ॥ ११ ॥

(Both descend by gesture)

King *(With wonder)* The rims of wheels produce no noise, and the dust is not seen to rise up Due to the absence of contact with the Earth, the chariot as you restrain it is not known to have descended though it has (10)

Mātali This alone is the difference between Indra and Your Honour

King Mātali, in which place is Mārīcha's hermitage?

Mātali *(Pointing by the hand)* Where the sage unshaken like a post remains facing the Sun's disc, with his body half buried in an ant-hill, with his

राजा—नमोऽस्मै कष्टतपसे ।

मातलिः—(सयतप्रग्रह रथ कृत्वा) महाराज, एतावदितिपरिवर्धित-मन्दारवृक्ष प्रजापतेराश्रम प्रविष्टौ स्वः ।

राजा—स्वर्गादधिकतर निर्वृतिस्थानम् । अमृतह्रदमिवावगाढोऽस्मि ।

मातलिः—(रथ स्थापयित्वा) अवतरत्वायुष्मान् ।

राजा—(अवतीर्य) मातले, भवान्कथमिदानीम् ।

मातलिः—संयन्त्रितो मया रथः । अहमप्यवतरामि । (तथा कृत्वा) इत आयुष्मन् । [उभौ परिक्रामत ।

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chest having a snake's slough stuck up, pressed very hard at the neck by the circular twine of dried creepers and bearing a load of matted hair hanging down to his shoulder and abounding in the nests of birds (11)

King Bow to him who does a taxing penance

Mātali *(Holding up the reins of the chariot)* Great king, now we have got into Prajāpati's hermitage abounding in Mandāra trees grown by Aditi

King A higher place of tranquillity than Heaven I seem to dive in a pool of nectar.

Mātali *(Stopping the chariot)* Your Honour may get down

King *(Descending)* Mātali, what about you ?

Mātali. I have stopped the chariot I too shall get down *(Doing so)* Here, Your Honour

मातलिः—दृश्यन्तामत्रभवतां तपोधनानां तपोवनभूमयः ।
राजा—ननु विस्मयादवलोकयामि ।

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।
ध्यानं रत्नशिलातलेषु विबुधस्त्रीसंनिधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥१२॥

मातलिः—उत्सर्पिणी खलु महतां प्रार्थना । (परिक्रम्य) (आकाशे)
अये वृद्धशाकल्य, किमनुतिष्ठति भगवान्मारीचः । किं ब्रवीषि ।
दाक्षायण्या पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीसहितायै

(Both walk about)

Mātali Let the sites of penance-forests of the revered sages be seen

King I see with wonder

A judicious sustenance of life with air in a forest full of Kalpaka tress, a performance of ablutions in water reddened by the dust of golden lotuses, a meditation on gem-set slabs, and a control of mind in the proximity of celestial damsels, these sages are doing penance at a place which other sages wish to reach by their manifold penance (12)

Mātali Exalted is the yearning of great men. *(Walking about)*

(In the sky)

You, senior Śākalya, what does Lord Mārīcha do? What do you say?—That—'Enquired by Dākshāyanī about the code of chaste ladies, he expounds

कथयतीति ।

राजा—(कर्णं दत्त्वा) तर्हि प्रतिपाल्यावसरः प्रस्तावः ।

मातलिः—(राजानमवलोक्य) अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान्, यावत्त्वामिन्द्रगुरवे निवेदयितुमन्तरान्वेषी भवामि ।

राजा—यथा भवान्मन्यते । (इति स्थित ।)

मातलिः—आयुष्मन्, साधयाम्यहम् । [इति निष्क्रान्त ।

राजा—(निमित्त सूचयित्वा)

मनोरथाय नाशसे किं बाहो स्पन्दसे वृथा ।
पूर्वावधीरितं श्रेयो दुःख हि परिवर्तते ॥ १३ ॥

(नेपथ्ये)

[1]मा खलु चापल कुरु । कथ गत एवात्मनः प्रकृतिम् ।

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१ मा क्खु चावल करेहि । कह गदो एव्व अत्तणो पकिदि ।

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it to her accompanied by sages' wives'

King *(Lending his ear)* Then we must wait for our turn.

Mātali *(Looking at the king)* Your Honour may remain under the Aśoka tree I shall be on the look-out for an opportunity to inform Indra's guru of your arrival

King As you deem fit *(Remains)*

Mātali Your Honour, I shall go [*Exit*

King *(Feeling an auspicious sign)*

I have no hope of realising my dream. O hand, why do you throb in vain? Prosperity once cast off turns into grief (13)

राजा—(कर्णं दत्त्वा) अभूमिरियमविनयस्य । को नु खल्वेष निषिध्यते । (शब्दानुसारेणावलोक्य, सविस्मय) अये, को नु खल्वयमनुबध्यमानस्तपस्विनीभ्यामबालसत्त्वो बालः ।

अर्धपीतस्तनं मातुरामर्दक्लिष्टकेसरम् ।
प्रक्रीडितु सिंहशिशु बलात्कारेण कर्षति ॥ १४ ॥

(तत प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्या बाल. ।)

बालः—[1]जृम्भस्व सिह, दन्तांस्ते गणयिष्यामि ।

प्रथमा—[2]अविनीत, कि नोऽपत्यनिर्विशेषाणि सत्त्वानि विप्र-

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१ जिम्भ सिङ्घ, दन्ताइ दे गणइस्स ।

२ अविणीद, कि णो अवच्चणिव्विसेसाइ सत्ताणि विप्पअरेसि । हन्त,

(Behind the scenes)

Do not play your pranks What? He has only asserted his nature

King (Lending his ear) This is no place for vagaries Who is this that is checked? *(Seeing in the direction of the sound, with wonder)* Eh! Who is this boy of a bravery uncommon among boys, that is coaxed by two lady-sages?

He forcibly drags for play the cub of a lion, that had half drunk at his mother's teats, whose mane is tortured by his squeezing? (14)

(Enter a Boy *doing as stated above with* two lady-sages)

Boy Lion, open your mouth I shall count your teeth.

First lady Naughty chap, why do you tease the

करोषि । हन्त, वर्धते ते संरम्भः । स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि ।

राजा—किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः । नूनमनपत्यता मां वत्सलयति ।

द्वितीया—[1]एषा खलु केसरिणी त्वां लङ्घयति यद्यस्याः पुत्रकं न मुञ्चसि ।

बालः—(सस्मितम्) [2]अहो बलवत्खलु भीतोऽस्मि ।

(इत्यधरं दर्शयति ।)

राजा—महतस्तेजसो बीजं बालोऽयं प्रतिभाति मे ।
स्फुलिङ्गावस्थया वह्निरेधापेक्ष इव स्थितः ॥ १५ ॥

वड्ढइ दे सरम्भो । ठाणे क्खु इसिजणेण सव्वदमणो त्ति किदणामहेओ सि ।

1 एसा क्खु केसरिणी तुमं लङ्घेदि जइ से पुत्तअं ण मुञ्चेसि ।

2 अम्हहे, बलिअं क्खु भीदो म्हि ।

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animals which are like our children? Ha! His enthusiasm ebbs You have been rightly named by the sages Sarvadamana (subduer of all)

King How is it that my heart feels a love for this boy as for a son born of one's own loins Indeed! childlessness prompts the love in me

Second lady. This lioness will jump at you if you don't leave her son

Boy *(With a smile)* Oh! I am much terrified *(Shows his lip)*

King It strikes me that this boy is a germ of high valour like fire remaining in the form of a

प्रथमा—[1]वत्स, एत बालमृगेन्द्रं मुञ्च । अपरं ते क्रीडनकं दास्यामि ।

बालः—[2]कुत्र । देह्येनम् । [इति हस्त प्रसारयति ।

राजा—(बालस्य हस्तमवलोक्य) कथं चक्रवर्तिलक्षणमप्यनेन धार्यते । तथा ह्यस्य—

प्रलोभ्यवस्तुप्रणयप्रसारितो
विभाति जालग्रथिताङ्गुलिः करः ।
अलक्ष्यपत्रान्तरमिद्धरागया
नवोषसा भिन्नमिवैकपङ्कजम् ॥ १६ ॥

द्वितीया—[3]सुव्रते, न शक्य एष वाङ्मात्रेण विरमयितुम् । गच्छ ।

1 वच्छ, एद बालमिएन्दअ मुञ्च । अवर दे कीलणअ दाइस्स ।
2 कहि । देहि ण ।
3 सुव्वदे, ण सक्को एसो वाआमेत्तेण विरमयिदु । गच्छ । ममकेरए

spark waiting for the fuel (to flame up) (15)

First lady Child, leave this cub I shall give you another toy

Boy Where? Give it *(Stretches his hand)*

King *(Looking at the boy's hand)* What! He bears the signs of an emperor Accordingly—

His hand with fingers well-knit like a net, stretched out in zeal for the toy to amuse himself with, shines like a unique lotus with overlapping petals being opened by the fresh dawn glowing with a red hue (16)

Second lady Suvratā, it is not possible to stop

मदीये उटजे मार्कण्डेयस्यर्षिकुमारस्य वर्णचित्रितो मृत्तिकामयूरस्तिष्ठति । तमस्मै उपहर ।

प्रथमा—[1]तथा । [इति निष्क्रान्ता ।

बालः—[2]अनेनैव तावत्क्रीडिष्यामि । [इति तापसीं विलोक्य हसति ।

राजा—स्पृहयामि खलु दुर्ललितायास्मै ।

आलक्ष्यदन्तमुकुलाननिमित्तहासै-
रव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।
अङ्काश्रयप्रणयिनस्तनयान्वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १७ ॥

तापसी—[3]भवतु । न मामयं गणयति । (पार्श्वमवलोकयति) कोऽत्र

उडए मक्कण्डेअस्स इसिकुमारअस्स वण्णचित्तिदो मित्तिआमोरओ चिट्ठदि । त से उवहर । १ तह । २ इमिणा एव्व दाव कीलिस्स ।
३ होदु । ण मं अअं गणेदि । (पार्श्वमवलोकयति) को एत्थ इसि-

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him by mere words Go There is an earthen peacock painted with colours belonging to the boy-sage Mārkandeya in my cottage Present it to him

First lady Yes [*Exit*

Boy I will play with this one

(Looks at the lady-sage and laughs)

King I entertain a liking for this urchin

Bearing their sons clinging to a seat on their lap, whose bud-like teeth are slightly visible through their unwitting smiles and whose talks are charming with indistinct letters, fortunate men get soiled by the dirt of their limbs. (17)

ऋषिकुमाराणाम् । (राजानमवलोक्य) भद्रमुख, एहि । मोचय तावदनेन दुर्मोचहस्तग्रहेण डिम्भलीलया बाध्यमानं बालमृगेन्द्रम् ।

राजा—(उपगम्य सस्मित) अयि भो महर्षिपुत्र ।

एवमाश्रमविरुद्धवृत्तिना संयमः किमिति जन्मनस्त्वया ।
सत्त्वसंश्रयसुखोऽपि दूष्यते कृष्णसर्पशिशुनेव चन्दनः ॥

तापसी—[1]भद्रमुख, न खल्वय ऋषिकुमारः ।

राजा—आकारसदृश चेष्टितमेवास्य कथयति । स्थानप्रत्ययात्तु वयमेवतर्किणः । (यथाभ्यर्थितमनुतिष्ठन् बालस्पर्शमुपलभ्य, आत्मगत)

कुमाराण । (राजानमवलोक्य) भद्दमुह, एहि । मोएहि दाव इमिणा दुम्मोअहत्थग्गहेण डिम्भलीलाए बाहीअमाण बालमिएन्दअं ।

१ भद्दमुह, ण खु अअ इसिकुमारओ ।

Lady sage Let it be He doesn't care for me. *(Looks at the side)* Eh! Who is there among sages' sons? *(Seeing the king)* Happy sir, come Release the cub being teased in childish play by the boy with an inextricable grip of the hand

King (Approaching, with a smile) Eh! Sage's son,

Why is the tranquillity which affords protection to all animals and conduces to happiness, being disturbed (almost) from birth by you thus acting contrary to the practice of a hermitage like a sandal tree disturbed by the young of a black serpent? (18)

Lady-sage. Good sir, he is not a sage's son

King His action in keeping with his personality

अनेन कस्यापि कुलाङ्कुरेण
स्पृष्टस्य गात्रेषु सुखं ममैवम् ।
कां निर्वृतिं चेतसि तस्य कुर्या-
द्यस्यायमङ्गात्कृतिनः प्ररूढः ॥ १९ ॥

तापसी—(उभौ निर्वर्ण्य) [1]आश्चर्यमाश्चर्यम् ।

राजा—आर्ये, किमिव ।

तापसी—[2]अस्य बालस्य तेऽपि संबन्धसंवादिन्याकृतिरिति विस्मितास्मि । अपरिचितस्यापि तेऽप्रतिलोमः संवृत्त इति ।

राजा—(बालकमुपलालयन्) न चेन्मुनिकुमारोऽयम्, अथ कोऽस्य व्यपदेशः ।

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१ अच्छरिअं अच्छरिअं ।

२ इमस्स बालअस्स दे वि संबधसंवादिणी आकिदि त्ति विम्हिदम्हि । अपरिइदस्स वि दे अप्पडिलोमो संवुत्तो त्ति ।

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does itself speak But we surmised thus owing to the affinity of the place *(Doing as requested, feeling the pleasure of the boy's touch, to himself)*

I feel such joy as I am touched in the limbs by this one who is the sprout of somebody's race What delight will he instil in the heart of that fortunate man from whose body he is sprung ? (19)

Lady sage *(Observing both)* Wonder, wonder !

King Madam, what ?

Lady sage I wonder at the close agreement between this boy's personality and yours And he has become submissive to you though unfamiliar

तापसी—[1]पुरुवशः ।

राजा—(आत्मगत) कथमेकान्वयो मम । अतः खलु मदनुकारिण-मेनमत्रभवती मन्यते । अस्त्येतत्पौरवाणामन्त्य कुलव्रतम् ।

भवनेषु सुधासितेषु पूर्वं
क्षितिरक्षार्थमुशन्ति ये निवासम् ।
नियतैकपतिव्रतानि पश्चा-
त्तरुमूलानि गृहीभवन्ति तेषाम् ॥ २० ॥

(प्रकाश) न पुनरात्मगत्या मानुषाणामेष विषयः ।

तापसी—[2]यथा भद्रमुखो भणत्यप्सरःसबन्धेनास्य बालस्य जनन्यत्र देवगुरोस्तपोवने प्रसूता ।

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१ पुरुवसो । २ जह भद्दमुहो भणादि अच्छरासबन्धेण इमस्स बाळस्स जणणी एत्थ देवगुरुणो तवोवणे पसूदा ।

King (Fondling the boy) If he is not a sage's son, then what is his parentage?

Lady-sage. Puru's race

King (Within) What? He is of the same race with me That is why this lady thinks he resembles me There is this hereditary practice of Puru's scions in later life

Those who first cherish a life in houses white with plaster for the protection of the Earth do later on set up their abodes under trees in association with their sole single wives, austere and chaste (20).

(Aloud) This place is not within the reach of mortals by their own power

राजा—(आत्मगत) हन्त, द्वितीयमिदमाशाजननम् । (प्रकाश) अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी—[1]कस्तस्य धर्मदारपरित्यागिनो नाम सकीर्तयिष्यति ।

राजा—(स्वगत) इय खलु कथा मामेव लक्षीकरोति । यदि तावदस्य शिशोर्मातर नामतः पृच्छामि । अथवा न न्याय्यः परदारव्यवहारः ।

(प्रविश्य मृण्मयूरहस्ता)

तापसी—[2]सर्वदमन, शकुन्तलावण्य पश्य ।

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१ को तस्स धम्मदारपरिच्चाइणो णाम सकित्तइस्सदि ।

२ सव्वदमण, सउन्दलावण्ण पेक्ख ।

Lady sage As your good self says, this boy's mother who has the blood of Apsaras in her veins (owing to relationship with an Apsaras) was delivered of him here in the penance-forest of the divine guru

King *(Within)* Ah! This is a second source of hope *(Aloud)* Which royal sage's wife is that lady?

Lady sage Who will mention the name of that deserter of a virtuous wife?

King *(Within)* This talk indeed relates to me. Shall I ask the name of this child's mother? Or rather it is not legitimate to speak of a stranger's wife

(Enter with an earthen peacock in hand)

Lady sage Sarvadamana, look at the loveliness of the bird

बालः—(सदृष्टिक्षेप) [1]कुत्र वा मम माता ।

उभे—[2]नामसादृश्येन वञ्चितो मातृवत्सलः ।

द्वितीया—[3]वत्स, अस्य मृत्तिकामयूरस्य रम्यत्वं पश्येति भणितोऽसि ।

राजा—(आत्मगत) किंवा शकुन्तलेत्यस्य मातुराख्या । सन्ति पुनर्नामधेयसादृश्यानि । अपि नाम मृगतृष्णिकेव नाममात्रप्रस्तावो मे विषादाय कल्पते ।

बालः—[4]मातः, रोचते म एष भद्रमयूरः । [इति क्रीडनकमादत्ते ।

प्रथमा—(विलोक्य सोद्वेग) [5]अहो, रक्षाकरण्डकमस्य मणिबन्धे न दृश्यते ।

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१ कहि वा मे अज्जू । २ णामसारिस्सेण वञ्चिदो माउवच्छलो ।
३. वच्छ, इमस्स मित्तिआमोरस्स रम्मत्तण पेक्खत्ति भणिदो सि ।
४ अज्जुए, रोअदि मे एसो भद्दमोरो ।
५ अम्हहे, रक्खाकरण्डअ से मणिबन्धे ण दीसदि ।

Boy *(Casting his glance)* Where is my mother?

Both ladies The child fond of his mother is deceived by the likeness of names

Second lady Child, you have been told, 'Look at the charm of this earthen peacock'

King *(To himself)* Is Śakuntalā the name of his mother? But there are any number of similarities in names Will this talk of the mere name result in my dejection like a mirage?

Boy Mother, I like this good peacock *(Receives the toy)*

राजा—अलमलमावेगेन । नन्विदमस्य सिंहशावविमर्दात्परिभ्रष्टम् । (इत्यादातुमिच्छति ।)

उभे—[1]मा खल्विदमालम्ब्य । कथं गृहीतमनेन ।

(इति विस्मयादुरोनिहितहस्ते परस्परमवलोकयत ।)

राजा—किमर्थं प्रतिषिद्धाः स्मः ।

प्रथमा—[2]शृणोतु महाराजः । एषाऽपराजिता नामौषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता । एता किल मातापितरावात्मानं च वर्जयित्वाऽपरो भूमिपतितां न गृह्णाति ।

राजा—अथ गृह्णाति ।

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१ मा क्खु इद आळम्बिअ । कह गहीद णेण ।

२ सुणादु महाराओ । एसा अवराजिदा णाम ओसही इमस्स जादकम्मसमए भअवदा मारीएण दिण्णा । एद किल मादापिदरो अप्पाण च वज्जिअ अवरो भूमिपडिद ण गेण्हदि ।

First lady (*Seeing, in excitement*) Oh! The protective amulet is not seen on his wrist

King Don't get excited It has slipped down at his encounter with the lion's whelp (*Tries to take it*)

Both ladies Don't touch it. What? It has been seized by him (*Placing their hands on their chests in wonder, they look at each other*)

King Why were we prevented?

First lady Let the great king hear This herb known as Aparājitā was given by Lord Mārīcha at the time of his birth-ceremony If it falls on the ground, nobody else should take it except his parents or himself

प्रथमा—[1]ततस्तं सर्पो भूत्वा दशति ।

राजा—भवतीभ्या कदाचिदस्याः प्रत्यक्षीकृता विक्रिया ।

उभे—[2]अनेकशः ।

राजा—(सहर्ष, आत्मगत) कथमिव संपूर्णमपि मे मनोरथ नाभिनन्दामि । (इति बाल परिष्वजते ।)

द्वितीया—[3]सुव्रते, एहि । इम वृत्तान्त नियमव्यापृतायै शकुन्तलायै निवेदयावः । [इति निष्क्रान्ते ।

बालः—[4]मुञ्च माम् । यावन्मातुः सकाश गच्छामि ।

राजा—पुत्रक, मया सहैव मातरमभिनन्दिष्यसि ।

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१ तदो त सप्पो भविअ दसइ । २ अणेअसो ।

३ सुव्वदे, एहि । इम वुत्तन्तं णिअमव्वावुदाए सउन्दलाए णिवेदेम्ह ।

४ मुञ्च म । जाव अज्जुएसआस गच्छम्मि ।

King If another takes?

First lady Then it turns into a snake and bites him

King Was its metamorphosis witnessed by your ladyships at any time?

Both Several times

King *(With joy) (To himself)* How shall I not rejoice at the fruition of my dream? *(Embraces the boy)*

Second lady Come, Suvratā We will intimate this news to Śakuntalā engaged in austerities

(Exeunt both)

Boy Leave me. I shall go to my mother.

King Son, you will appreciate your mother

बालः—[1]मम खलु तातो दुष्यन्तः । न त्वम् ।

राजा—(सस्मित स्वगत) एष विवाद एव प्रत्याययति ।

(तत प्रविशत्येकवेणीधरा शकुन्तला ।)

शकुन्तला—[2]विकारकालेऽपि प्रकृतिस्था सर्वदमनस्यौषधि श्रुत्वा न मे आशसाऽऽसीदात्मनो भागधेयेषु । अथवा यथा सानुमत्याऽऽख्यात तथा सभाव्यत एतत् ।

राजा—(शकुन्तला विलोक्य) अये, अत्रभवती शकुन्तला

वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणी ।
अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं वहन्ती ॥ २१ ॥

1 मम खु तादो दुस्सन्दो । ण तुम ।

2 विआरकाले वि पकिदित्थ सव्वदमणस्स ओसहि सुणिअ ण मे आससा आसि अत्तणो भाअहेएसु । अहवा जह साणुमदीए आचक्खिद तह सभावीअदि एद ।

along with me

Boy My father is Dushyanta, not you

King *(With a smile, to himself)* This very remonstrance offers conviction

(Enter Śakuntalā *with a single lock of hair)*

Śakuntalā On hearing of Sarvadamana's herb remaining in its natural state when it should have changed, I couldn't entertain hopes of good luck But since Śānumatī has stated so, it is perhaps likely

King *(Looking at Śakuntalā)* Eh ! The revered Śakuntalā,—Clad in a pair of dirty clothes, with a face emaciated by austerities, bearing a single lock

शकुन्तला—(पश्चात्तापविवर्णं राजानं दृष्ट्वा) [1]न खल्वार्यपुत्र इव। ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंसर्गेण दूषयति॥

बालः—(मातरमुपेत्य) [2]मातः, एष कोऽपि परकीयो मां पुत्र इत्यालिङ्गति।

राजा—प्रिये, क्रौर्यमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तम्, यदहमिदानीं त्वयाऽप्रत्यभिज्ञातमात्मानं पश्यामि।

शकुन्तला—(आत्मगतं) [3]हृदय, समाश्वसिहि। परित्यक्तमत्सरे-

१ ण खु अज्जउत्तो विअ। तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसंसग्गेण दूसेदि।

२ अज्जुए, एसो कोवि परकेरओ मं पुत्त त्ति आलिङ्गदि।

३ हिअअ, समस्सस। परिच्चत्तमच्छरेण अणुकम्पिदम्हि देव्वेण।

of hair, pure in character and undergoing the austerities consequent on long separation from me, a most merciless person that I am (21)

Śakuntalā (*Seeing the king pale in countenance due to penitence*) It doesn't look like my lord Then who is he that does by the contact of his body contaminate my child who has the protective amulet?

Boy (*Approaching his mother*) Mamma, here some one embraces me calling me, 'Son'

King My dear, even the cruelty shown by me to you has taken a suitable turn inasmuch as I now find myself scarcely recognised by you

Śakuntalā (*To herself*) Heart, take solace. Fate has relented and taken pity on me He is really my lord.

णानुकम्पितास्मि दैवेन। आर्यपुत्र एवैषः।

राजा—प्रिये,

स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि।
उपरागान्ते शशिनः समुपगता रोहिणी योगम्॥ २२॥

शकुन्तला—[1]जयत्वार्यपुत्रः। [इत्यर्धोक्ते बाष्पकण्ठी विरमति।

राजा—सुन्दरि,

बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जित मया।
यत्ते दृष्टमसंस्कारपाटलोष्ठपुटं मुखम्॥ २३॥

बालः—[2]मातः, क एषः।

शकुन्तला—[3]वत्स, ते भागधेयानि पृच्छ।

अज्जउत्तो एव्व एसो। १ जेदु अज्जउत्तो।
२ अज्जुए, को एसो। ३ वच्छ, दे भाअहेआइ पुच्छ।

King My dear,

Good-faced lady, fortunately you stand in front of me whose darkness of ignorance has been dispelled by recollection At the end of the eclipse Rohinī has come to be in conjunction with the Moon (22)

Śakuntalā Victory to my lord *(Half saying so, stops with throat choked with tears)*

King Fair lady,

Though the cry of victory is checked by tears, I am victorious in so far as your face with lips red without beautification has been seen. (23)

Boy. Mamma, who is this?

Śakuntalā. Child, ask your good luck.

राजा—(शकुन्तलाया पादयो प्रणिपत्य)

सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः संमोहो मे तदा बलवानभूत् ।
प्रबलतमसामेवप्रायाः शुभेषु हि वृत्तयः
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ २४ ॥

शकुन्तला—[1]उत्तिष्ठत्वार्यपुत्रः । नूनं मम सुचरितप्रतिबन्धकं पुराकृत तेषु दिवसेषु परिणामाभिमुखमासीद्येन सानुक्रोशोऽप्यार्यपुत्रो मयि तथाविधः सवृत्तः ।

(राजा उत्तिष्ठति ।)

१ उट्ठेदु अज्जउत्तो । णूण मम सुअरिदप्पडिबन्धअ पुराकिद तेसु दिअहेसु परिणामाहिमुह आसी जेण साणुक्कोसो वि अज्जउत्तो मइ तहविहो संवुत्तो ।

King (Falling at the feet of Śakuntalā)

Beautiful lady, let the insult of repudiation get out of your heart At that time there was some powerful cloud over my mind Men with deep-seated darkness behave mostly thus towards things standing to their own advantage A blind man shakes off even a garland placed on his head, mistaking it for a snake (24)

Śakuntalā Rise up, my lord Indeed there was some ancient misdeed of mine which impeded my good luck and was heading towards fruition in those days by reason of which my lord though compassionate turned out like that towards me

(The king rises)

शकुन्तला—[1]अथ कथमार्यपुत्रेण स्मृतो दुःखभागी अयं जनः ।

राजा—उद्धृतविषादशल्यः कथयिष्यामि ।

मोहान्मया सुतनु पूर्वमुपेक्षितस्ते
यो बद्धबिन्दुरधरं परिबाधमानः ।
तं तावदाकुटिलपक्ष्मविलग्नमद्य
बाष्पं प्रमृज्य विगतानुशयो भवामि ॥ २५ ॥

[इति यथोक्तमनुतिष्ठति ।

शकुन्तला—(नाममुद्रां दृष्ट्वा) [2]आर्यपुत्र, इदं तदङ्गुलीयकम् ।

राजा—अथ किम् । अस्मादङ्गुलीयोपलम्भात्खलु मया स्मृतिरुपलब्धा ।

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१ अह कह अज्जउत्तेण सुमरिदो दुक्खभाई अअं जणो ।

२ अज्जउत्त, इद तं अङ्गुलीअअ ।

Śakuntalā Then how was this miserable person recalled to the mind by my lord?

King. I shall tell after taking out the dart of grief.

Fair-bodied lady, your tear that collected in drops and oppressed your lower lip was formerly neglected by me in my illusion The very same tear I shall to-day wipe out as it clings to your slightly curved eyelashes and get relieved of my remorse (25)

(Does as stated)

Śakuntalā. *(Seeing the signet-ring)* My lord, this is that ring?

King Yes I got my recollection indeed on finding this ring.

शकुन्तला—[1]विषमं कृतमनेन यत्तदाऽऽर्यपुत्रस्य प्रत्यायनकाले दुर्लभमासीत् ।

राजा—तेन ह्यृतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमम् ।

शकुन्तला—[2]न मेऽत्र विश्वासः । आर्यपुत्र एवैतद्धारयतु ।

(तत प्रविशति मातलिः ।)

मातलिः—दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान्वर्धते ।

राजा—अभूत्सपादितस्वादुफलो मे मनोरथः । मातले, न खलु विदितोऽयमाखण्डलेन वृत्तान्तः स्यात् ।

मातलिः—(सस्मित) किमीश्वराणा परोक्षम् । एत्वायुष्मान् ।

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१ विसम किद णेण ज तदा अज्जउत्तस्स पच्चाअणकाले दुल्लह आसि ।

२ ण मे एत्थ विस्सासो । अज्जउत्तो एव्व ण धारेदु ।

Śakuntalā This has wrought mischief by remaining unavailable when I wished to convince my lord

King Then let the creeper put on the flower, the symbol of the advent of the season.

Śakuntalā I have no faith in it Let my lord wear it himself

(*Enter* Mātali)

Mātali Fortunately Your Honour grows happy by the union of your virtuous wife and by the sight of your son's face

King My dream has borne its sweet fruit Mātali, this news is not perhaps known to Indra.

Mātali *(With a smile)* What is beyond the sight

भगवान्मारीचस्ते दर्शन वितरति ।

राजा—शकुन्तले, अवलम्बस्व पुत्रम् । त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि ।

शकुन्तला—[1]जिह्रेम्यार्यपुत्रेण सह गुरुसमीपं गन्तुम् ।

राजा—अप्येवमाचरितव्यमभ्युदयकालेषु । एह्येहि ।

(सर्वे परिक्रामन्ति ।)

(तत प्रविशत्यदित्या सार्धमासनस्थो मारीच ।)

मारीचः—(राजानमवलोक्य) दाक्षायणि,

पुत्रस्य ते रणशिरस्ययमग्रयायी
दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।
चापेन यस्य विनिवर्तितकर्म जातं
तत्कोटिमत्कुलिशमाभरणं मघोनः ॥ २६ ॥

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1 हिरिआमि अज्जउत्तेण सह गुरुसमीव गन्तु ।

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of the gods? Come, may you live long Lord Mārīcha grants you an interview

King Śakuntalā, take your son I should like to meet His Holiness, placing you in front

Śakuntalā I am ashamed to go along with my lord to the Guru

King Such is the practice on happy occasions Come, come

(All walk about)

(*Enter* Mārīcha *seated along with* Aditi)

Mārīcha. *(Seeing the king)* Dākshāyani,

This is the lord of the Earth called Dushyanta

अदितिः—[1]संभावनीयानुभावास्याकृतिः ।

मातलिः—आयुष्मन्, एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां पितरावायुष्मन्तमवलोकयतः । तदुपसर्प ।

राजा—मातले,

प्राहुर्द्वादशधा स्थितस्य मुनयो यत्तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरम् ।
यस्मिन्नात्मभुवः परोऽपि पुरुषश्चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसंभवमिदं तत्स्रष्टुरेकान्तरम् ॥ २७ ॥

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१ सभावणीआणुभावा से आकिदी ।

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who ever goes in front of your son in battle, by whose bow that Vajra abounding in sharp edges was relieved of its work and has become a mere ornament of Indra (26)

Aditi His personality commands respect

Mātali. Your Honour, here the parents of gods look at you with eyes that betray a love towards a son So, go near

King Mātali,

This is that couple born of Daksha and Marīchi respectively removed from the Creator but by a single generation, whom (couple) sages delcare as the cause of the fire which appears twelvefold, who gave birth to the lord of the three worlds, the owner of all sacrificial offerings and of whom the person higher than Brahman himself sought a source for taking his birth, is it so? (27)

मातलिः—अथ किम् ।

राजा—(उपगम्य) उभाभ्यामपि वासवनियोज्यो दुष्यन्तः प्रणमति ।

मारीचः—वत्स, चिरं पृथिवीं पालय ।

अदितिः—[1]वत्स, अप्रतिरथो भव ।

शकुन्तला—[2]दारकसहिता वां पादवन्दनं करोमि ।

मारीचः—वत्से,

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।
आशीरन्या न ते योग्या पौलोमीसदृशी भव ॥ २८ ॥

अदितिः—[3]जाते, भर्तुर्बहुमता भव । अवश्यं दीर्घायुर्वत्स उभयकुलनन्दनो भवतु । उपविशत ।

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१ वच्छ, अप्पडिरहो होहि । २ दारअसहिदा वो पादवन्दणं करेमि ।
३ जादे, भत्तुणो बहुमदा होहि । अवस्सं दीहाऊ वच्छो उहअकुलणन्दणो होदु । उवविसह ।

Mātali Yes

King *(Approaching)* Indra's servant, Dushyanta, bows to you both

Mārīcha Child, may you long protect the Earth.

Aditi Child, may you be without a rival warrior.

Śakuntalā I salute your feet along with my child

Mārīcha Child, your husband is equal to Indra, your son equal to Jayanta No other blessing is suited to you May you become equal to Paulomī (Indra's wife) (28)

Aditi. Child, may you be esteemed of your lord.

(सर्वे प्रजापतिमभित उपविशन्ति ।)

मारीचः—(एकैकं निर्दिशन्)

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् ।
श्रद्धा वित्तं विधिश्चेति त्रितयं वः समागतम् ॥ २९ ॥

राजा—भगवन्, प्रागभिप्रेतसिद्धिः पश्चाद्दर्शनम् । अपूर्वः खलु वोऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं घनोदयः प्राक्तदनन्तरं पयः ।
निमित्तनैमित्तिकयोरयं क्रमस्तव प्रसादस्य पुरस्तु संपदः ॥३०॥

मातलिः—एवं विधातारः प्रसीदन्ति ।

Let the child surely with long life delight both the families Sit down, you all

(All sit around Prajāpati)

Mārīcha *(Pointing to each one)*

Fortunately the chaste Śakuntalā, this good child and yourself, your union is tantamount to a combination of these three—faith, wealth and action (29)

King Your Holiness, the achievement of desires first, and your sight later Unique indeed is your favour For—

The flower appears first and then the fruit The rise of clouds comes first and then water This is the sequence of a cause and the effect But prosperity comes in advance of your favour. (30)

Mātali Thus do the Creators show their favour.

राजा—भगवन्, इमामाज्ञकरीं वो गान्धर्वेण विवाहविधिनोपयम्य कस्यचित्कालस्य बन्धुभिरानीतां स्मृतिशैथिल्यात्प्रत्यादिशन्नपराद्धोऽस्मि तत्रभवतो युष्मत्सगोत्रस्य कण्वस्य। पश्चादङ्गुलीयकदर्शनादूढपूर्वां तद्दुहितरमवगतोऽहम्। तच्चित्रमिव मे प्रतिभाति।

यथा गजो नेति समक्षरूपे तस्मिन्नतिक्रामति संशयः स्यात्।
पदानि दृष्ट्वा तु भवेत्प्रतीतिस्तथाविधो मे मनसो विकारः ॥३१॥

मारीचः—वत्स, अलमात्मापचारशङ्कया। संमोहोऽपि त्वय्युपपन्नः। श्रूयताम्।

राजा—अवहितोऽस्मि।

King Your Holiness, having married this servant of yours according to the Gāndharva rule of matrimony and repudiating her when she was brought after a time by her kinsmen due to a loss of memory, I have sinned against your agnatic kinsman, the revered Kanva Then at the sight of the ring I remembered his daughter as already married by me It appears to me strange

Suppose one believes there is no elephant when he is bodily present, then feels a doubt about him when he passes and then concludes his existence on seeing his footsteps, a similar change has come over my mind (31)

Mārīcha. Child, don't suspect any blame of yours. Your loss of memory was justified. Be it heard.

मारीचः—यदैवाप्सरस्तीर्थावतरणात्प्रत्यादेशविक्लबां शकुन्तलामादाय मेनका दाक्षायणीमुपगता तदैव ध्यानादवगतोऽस्मि—दुर्वाससः शापादियं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा नान्यथेति । स चायमङ्गुलीयकदर्शनावसानः ।

राजा—(सोच्छ्वासं) एष वचनीयान्मुक्तोऽस्मि ।

शकुन्तला—[1](स्वगतं) दिष्ट्याऽकारणप्रत्यादेशी नार्यपुत्रः । न खलु शप्तमात्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः । अतः सखीभ्यां संदिष्टास्मि भर्त्रेऽङ्गुलीयकं दर्शयितव्यमिति ।

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१ दिट्ठिआ अकारणपच्चादेसी ण अज्जउत्तो । ण हु सत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए स हि सावो विरहसुण्णहिअआए ण विदिदो । अदो सहीहिं संदिट्ठ-

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King I am attentive

Mārīcha When from the flight of steps leading to the Apsarastīrtha Menakā took Śakuntalā overwhelmed with her repudiation and came to Dākshāyanī, at that very time I found out from my meditation, 'This poor lady, your partner in religious duties, was repudiated by you through the curse of Durvāsas, not otherwise' And it expired at the sight of the ring

King *(With a sigh of relief)* I am freed from blasphemy

Śakuntalā *(To herself)* Fortunately my lord repudiated me not without cause But I don't remember to have been cursed Or perhaps the curse, as

मारीचः—वत्से, चरितार्थासि । सहधर्मचारिणं प्रति न त्वया मन्युः कार्यः । पश्य ।

शापादसि प्रतिहता स्मृतिरोधरूक्षे
भर्तर्यपेततमसि प्रभुता तवैव ।
छाया न मूर्च्छति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ॥ ३२ ॥

राजा—यथाह भगवान् । अत्र खलु मे वंशप्रतिष्ठा ।

मारीचः—तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान् । पश्य ।

म्हि भत्तुणो अङ्गुलीअअं दसइदव्व त्ति ।

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it was imposed, was not noted by me with a mind vacant due to separation That is why my two friends instructed me that the ring should be shown to my lord

Mārīcha Daughter, you have realised your purpose Don't entertain rancour towards your partner in Dharma See.

When your husband was hard on you through the obstruction of memory you were frustrated by the curse, and when he is relieved of his darkness you are the master Reflection does not occur in a mirror whose clearness is obscured by dirt, but gets an easy scope on a mirror clean. (32)

King As Your Holiness says On her depends the stability of my line

Mārīcha. Likewise take this boy as a future emperor See—

रथेनानुत्खातस्तिमितगतिना तीर्णजलधिः
पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः ।
इहायं सत्वानां प्रसभदमनात्सर्वदमनः
पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥ ३३ ॥

राजा—भगवता कृतसंस्कारे सर्वमस्मिन्वयमाशंसामहे ।

अदितिः—[1]भगवन्, अस्या दुहितृमनोरथसंपत्तेः कण्वोऽपि तावच्छ्रुतविस्तरः क्रियताम् । दुहितृवत्सला मेनकेहैव मां परिचरन्ती तिष्ठति ।

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1 भअव, इमाए दुहिदुमणोरहसपत्तीए कण्णो वि दाव सुदवित्थरो करीअदु । दुहिदुवच्छला मेणआ इह एव्व म परिचरन्ती चिट्ठदि ।

Having crossed the seas with his chariot in a steady march due to the absence of ups and downs and being unrivalled among chariot-warriors, he will conquer the Earth comprising all the seven continents Called Sarvadamana due to his forcible subjugation of animals here, he will again acquire the name of Bharata due to his protection of the world (33)

King We hope everything of him who has been consecrated with ceremonies by Your Holiness

Aditi Your Holiness, let Kanva be informed of the details of the fulfilment of his daughter's dreams Menakā fond of her daughter remains here only attending on me.

शकुन्तला—(आत्मगत) [1]मनोरथः खलु मे भणितो भगवत्या ।

मारीचः—तपःप्रभावात्प्रत्यक्ष सर्वमेव तत्रभवतः ।

राजा—अतः खलु मामनभिक्रुद्धो मुनिः ।

मारीचः—तथाप्यसौ प्रियमस्माभिः प्रष्टव्यः । कः कोऽत्र भोः ।

(प्रविश्य)

शिष्यः—भगवन्, अयमस्मि ।

मारीचः—गालव, इदानीमेव विहायसा गत्वा मद्वचनात्तत्रभवते कण्वाय प्रियमावेदय । यथा पुत्रवती शकुन्तला तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

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१ मणोरहो क्खु मे भणिदो भअवदीए ।

Śakuntalā *(To herself)* Indeed my wish has been expressed by Her Holiness

Mārīcha Everything is known to the revered one through his power of penance

King That is why the sage did not grow angry at me

Mārīcha Still he must be congratulated on the happy news. Eh! Who is there!

(Entering)

A pupil. Your Holiness, I am here

Mārīcha. Gālava, start at once by the sky and inform the revered Kanva of the happy news conveyed by me that Śakuntalā with her son has been accepted by Dushyanta on getting back his recollection at the expiry of the curse.

शिष्यः—यदाज्ञापयति भगवान्। [इति निष्क्रान्तः।

मारीचः—वत्स, त्वमपि स्वापत्यदारसहितः सख्युराखण्डलस्य रथमारुह्य ते राजधानीं प्रतिष्ठस्व।

राजा—यदाज्ञापयति भगवान्।

मारीचः—तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु
त्वमपि विततयज्ञः स्वर्गिणो भावयालम्।
युगशतपरिवर्तानेवमन्योन्यकृत्यै-
र्नयतमुभयलोकानुग्रहश्लाघनीयैः ॥ ३४ ॥

राजा—भगवन्, यथाशक्ति श्रेयसि प्रयतिष्ये।

मारीचः—वत्स, किं ते भूयः प्रियमुपहरामि।

Pupil As Your Holiness commands [*Exit*

Mārīcha Son, you shall, accompanied by your child and wife, mount the chariot of your friend Indra and set out for your capital

King As Your Holiness commands

Mārīcha Let Indra send his plentiful showers of rain to your subjects And you too shall through a multiplicity of sacrifices honour the celestials profusely Thus by an exchange of services commendable for their benefit to both the worlds, may both of you spend several cycles of centuries of Yugas (34)

King Your Holiness, I shall engage in the benefit of the world to the best of my ability.

Mārīcha Dear child, what other dear thing shall I offer you?

राजा—अतः परमपि प्रियमस्ति यदिह भगवान्प्रसन्नः कर्तु-
मिच्छति । तथापीदमस्तु । (भरतवाक्यम्)

प्रवर्ततां प्रकृतिहिताय पार्थिवः
सरस्वती श्रुतमहतां महीयताम् ।
ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः ॥ ३५ ॥

(इति निष्क्रान्ता सर्वे ।)

इति सप्तमोऽङ्कः ।

इति महाकविश्रीकालिदासविरचितम्
अभिज्ञानशाकुन्तलं नाम
नाटक सपूर्णम् ।

King Is there any other dearer thing which Your Holiness desires to favour me with? However, let there be this

(Stage-benediction)

May the king engage for the benefit of his subjects, may the speech of persons steeped in scriptures stand supreme, and may the all-powerful (associated with Śakti) self-existent Lord Śiva (half-blue and half-red) put an end to my re-birth. (35)

(Exeunt Omnes)

The End of the Seventh Act

THE END OF THE PLAY

NOTES ON ABHIJÑĀNA ŚĀKUNTALA

The First Act

It is usual for Sanskrit poets to begin their works with a benedictory verse generally known as Mangala The Mangala śloka at the beginning of a drama is called a Nāndī The object of Mangala is the removal of impediments that may stand in the way of the completion of the work begun Mangala can be divided into three classes—आशीस्, नमस्क्रिया and वस्तुनिर्देश Āśīs is the invocation of a deity to confer blessings on the reader, poet or spectator, and this is invariably resorted to at the beginning of Sanskrit dramas The Nāndī śloka of Śākuntala is an example of this kind of Mangala, for it invokes Lord Śiva to protect the spectators The second kind of Mangala, Namaskriyā, lies in paying homage to the Deity nearest at heart to the poet A typical example of Namaskāra-mangala is the opening verse of Kālidāsa's Raghuvamśa —वागर्थाविव सपृक्तौ वागर्थप्रतिपत्तये। जगत. पितरौ वन्दे पार्वतीपरमेश्वरौ ॥ Vastunirdeśa, the third kind of Mangala, consists in a mere reference to some sublime object or a mention of some auspicious word or words A typical example of this kind of Mangala is found in the opening stanza of Kālidāsa's Kumārasambhava:—अस्त्युत्तरस्या दिशि देवतात्मा हिमालयो नाम

नगाधिराज । पूर्वापरौ वारिनिधी वगाह्य स्थित पृथिव्या इव मानदण्ड ॥ Here the sublime Himavān who is almost on a par with the gods is referred to

Page 1 **या सृष्टिः** etc ईश व पातु May Lord Śiva protect you That ईश refers to Śiva is obvious from its adjectives व Accusative plural of युष्मद् refers to the spectators. पातु Imperative mood, 3rd person singular of पा to protect in the sense of आशीस् or Benediction How is ईश ? प्रत्यक्षाभि अष्टाभि ताभि तनुभि प्रपन्न He is endowed with the eight visible forms तनु A body Amara:—स्त्रिया मूर्तिस्तनुस्तनू अष्टाभि Instrumental plural of अष्टन् here used in the feminine, being an adjective to तनुभि Of course अष्टन् has got only plural numbers Decline —अष्टौ अष्टौ अष्टाभि अष्टाभ्य अष्टाभ्य अष्टाना अष्टासु Note the alternative forms throughout —अष्ट अष्ट अष्टभि अष्टभ्य अष्टभ्य अष्टाना अष्टसु The forms are the same in all the three genders प्रपन्न = प्र-पद्+त Active participle त added to Aniṭ roots ending in द् changes to न, and the final द् of the root itself also changes to न् Vide Pānini —रदाभ्यां निष्ठातो न पूर्वस्य तु द Other examples —क्लिद् क्लिन्न, खिद् खिन्न, छिद् छिन्न, तुद् तुन्न, नुद् नुन्न, भिद् भिन्न, स्विद् स्विन्न. ताभि तनुभि By those bodies This correlates to the seven adjectival clauses set out in the first three feet of the verse (1) या स्रष्टु आद्या सृष्टि The first limb consists of the first creation of the Creator viz., water. स्रष्टु Genitive singular of स्रष्टृ Brahman. आदौ भवा आद्या. सृज्यत इति

सृष्टि Vide Manu —अप एव ससर्जादौ तासु बीजमवासृजत् (2) या (तनु) विधिहुत हवि वहति The second limb is constituted by the one that carries offerings made in fire according to Śāstras to the respective gods viz, अग्नि Fire (3) या च होत्री The third limb represents the sacrificer viz, the soul (4&5) ये द्वे काल विधत्त The two which create time viz, the Sun and the Moon विधत्त Present tense, 3rd person dual of धा 3rd conjugation with वि, to do or make, in the Parasmaipada Conjugate —दधाति धत्त दधति, दधासि धत्थ धत्थ, दधामि दध्व दध्मः (6) या श्रुतिविषयगुणा (सती) विश्व व्याप्य स्थिता श्रुति means the sense of hearing श्रुते विषय The sound श्रुतिविषय गुण यस्या सा श्रुतिविषयगुणा The special quality of आकाश or ether is sound शब्दगुणकमाकाशम् Each one of the five elements has got a peculiar quality of its own विश्व व्याप्य Pervading the universe Unlike the other four elements Ākāśa is विभु All-pervading व्याप्य Indeclinable past participle of आप् with वि to pervade Indeclinable past participles are formed of simple roots by the addition of त्वा (क्त्वा) and of roots prefixed with Upasargas by the addition of य (ल्यप्) स्थित= स्था+त स्था changes to स्थि before the suffix त्वा or त Pānini —द्यतिस्यतिमास्थामित्ति किति (7) या सर्वभूतप्रकृतिरिति (सन्त) आहु The body which wise men declare as the material cause of all beings, viz, Prthivī, the Earth In the place of सर्वभूतप्रकृति the reading adopted by the commentator Rāghavabhatta is सर्वबीजप्रकृति But the reading सर्वभूतप्रकृति is adopted by the commentators

Kātayavema, Śatāvadhānam Sreenivasacharya and Rama Pisharody The epithet भूतधात्री applied to the Earth brings out the special feature conveyed by this adjectival clause प्रकृति इति आहु If इति were not used, the base प्रकृति will have to be used in the Accusative—प्रकृतिं आहु But since the Accusative significance is conveyed by इति, the word प्रकृति is used in the Nominative So goes the maxim —निपातेनाप्यभिहिते कर्मणि न कर्मविभक्ति आहु The subject सन्त or बुधा is understood आहु Present tense, 3rd person plural of ब्रू to speak, 2nd Conjugation in the Parasmaipada. Note that the root ब्रू in the Present tense takes the substitute आह in all the numbers of the 3rd person and the singular and dual of the 2nd person Conjugate —ब्रवीति-आह ब्रूतः आहतु ब्रुवन्ति-आहु , ब्रवीषि-आत्थ ब्रूथ -आहथुः ब्रूथ, ब्रवीमि ब्रूव ब्रूम The poet stated in the first adjectival clause that water is the first creation Here he says that the Earth is the root-cause of all Bhūtas How to reconcile the two statements ? The answer is—भूत here means living beings which are classed under four heads, viz , जरायुज, अण्डज, स्वेदज and उद्भिज्ज—Born of the womb, eggs, perspiration and those sprouting from the earth (8) यया प्राणिन प्राणवन्त The body by which living beings are endowed with breath viz , वायु Air

Page 2. नान्द्यन्ते Here begins the Prelude to this Act. The preceding śloka is called Nāndī. For an explanation of the terms नान्दी and सूत्रधार see Intro–

duction नेपथ्याभिमुखमवलोक्य Looking towards the dressing room नेपथ्य is defined thus —कुशीलवकुटुम्बस्य स्थानं यदतिशोभनम्। वर्णिकाग्रहणस्थानं नैपथ्यमिति तद्विदु ॥ नेपथ्य means also a dress आर्ये The Sūtradhāra and Natī should address each other by the term आर्य Vide Daśarūpaka —विप्रामात्याग्रजाश्चार्या नटीसूत्रभृतौ मिथ ॥ नैपथ्यस्य विधानं नैपथ्यविधानं Dressing अवसित Past passive participle of सो with अव to complete सो changes to सि before the suffix क्त Vide Pānini —द्यतिस्यतिमास्थामित्ति किति इतस्तावदागम्यताम् इत =इद्+तस् here used in the Locative significance तावत् is a mere rhetorical flourish आगम्यताम् Imperative mood of गम् with आ in the Impersonal form त्वया is understood Changed to the Active voice, आगम्यताम् will read as त्वं आगच्छ or भवती आगच्छतु In Sanskrit there are three forms in which a predicate can be used,—कर्तरिप्रयोग or the Active voice, कर्मणिप्रयोग or the Passive voice and भावेप्रयोग or the Impersonal form सकर्मकधातुs or Transitive verbs can be used either in the Active or in the Passive voice. अकर्मकधातुs or Intransitive verbs can be used either in the Active voice or in the Impersonal form The Impersonal form resembles the Passive voice in formation, and it denotes mere action Note that the predicates in the Impersonal form can be employed only in the 3rd person singular in the respective tenses or moods. आर्य addressed by the Actress to the Stage-Manager, conforms to the rule already mentioned After आर्य

इयमस्मि some editions add आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति (आज्ञापयत्वार्य—को नियोगोऽनुष्ठीयताम् इति) The Actress speaks in Prākrt in conformity with the rule that female characters speak Prākrt in Sanskrit dramas Vide Daśarūpaka —स्त्रीणा तु प्राकृत प्राय शौरसेन्यधमेषु च अभिरूप A learned man Amara —प्राज्ञरूपसुरूपाभिरूपा बुधमनोज्ञयो भूयिष्ठ Superlative of बहु बहु Positive भूयस् or बहीयस् Comparative भूयिष्ठ or बहिष्ठ Superlative Pānini —बहोर्लोपो भू च बहो अभिरूपै भूयिष्ठा अभिरूपभूयिष्ठा Here the assembly is praised कालिदासेन ग्रथित वस्तु यस्य तेन कालिदासग्रथितवस्तुना Whose plot is woven by Kālidāsa नाटकेन For an explanation of the term नाटक see Introduction अस्माभि उपस्थातव्य We should wait upon them. पात्रे पात्रे प्रतिपात्र An Avyayībhāva compound पात्र means a character यत्न आधीयता Passive Imperative त्वया understood Change the voice त्व यत्न आधत्स्व विहित Past passive participle of धा with वि Pānini —दधातेर्हि सुविहित प्रयोग येन स सुविहितप्रयोग An instance of Bahuvrīhi compound तस्य भाव सुविहितप्रयोगता A noun takes the suffix त्व or ता (तल्) to denote an abstract quality, and the noun thus formed by adding त्व takes the neuter gender, and that formed by adding ता takes the feminine gender under Pānini —तस्य भावस्त्वतलौ, त्वान्तं क्लीबम् and तलन्त स्त्रियाम् तया सुविहितप्रयोगतया आर्यस्य Since your honour has undergone thorough practice. Of course the practice here refers to staging न किमपि परिहीयते This is a कर्मकर्तरिप्रयोग of हा with परि to omit. भूतार्थ Truth

Page 3 Verse 2 आ परितोषात् etc विदुषा आ परितोषात् The Indeclinable आ meaning—till, as far as, governs a noun in the Ablative case Pānini —आङ्मर्यादावचने and पञ्चम्यपाङ्परिभिः प्रयोग Acting प्रयोगस्य विज्ञान प्रयोगविज्ञानं Skill in acting साधु न मन्ये बलवत् Highly अपि शिक्षितानां चेत आत्मनि न विद्यते प्रत्यय यस्य तत् अप्रत्यय (भवति) In this verse the Sūtradhāra expresses diffidence notwithstanding his high training in the art of staging.

The Actress then asks what next is to be done. The Sūtradhāra directs the Actress to sing अस्याः परिषद् श्रुते प्रसादन तस्मात् श्रुतिप्रसादनत formed by adding the Ablative suffix तस् The Ablative is due to juxtaposition with अन्यत् किमन्यत् What else ? ननु an Indeclinable calling the attention of the addressee. नातिचिरात् प्रवृत्त त Which has started recently, adjectival to ग्रीष्मसमय गीयता Imperative of गै in the Impersonal form Of course the root गै can also be used in a Transitive significance सम्प्रति हि to be taken along with the succeeding verse

Verse 3 दिवसा The days (of summer) सलिलेषु अवगाह सलिलावगाह, सुभग सलिलावगाह येषु ते Wherein a plunge into waters is pleasant पाटलाया कुसुमानि पाटलानि, तेषा ससर्ग, तेन सुरभय वनस्य वाता येषु ते The forest-breezes in the days of summer are fragrant by the contact of Pātalī flowers प्रकृष्टा छाया यस्मिस्तत् प्रच्छायं A shaded site. प्रच्छाये सुलभा निद्रा येषु ते In summer sleep is easily got in shady sites परिणामे रमणीया Towards the close of

the day, the days of summer are fascinating भवन्ति understood In this verse four characteristics of the days of summer are set out

Page 4 Verse 4 भ्रमरै ईषत्चुम्बितानि Kissed a little by bees सुकुमारा केसराणां शिखा. येषां तानि Both these are adjectival to शिरीषकुसुमानि Accusative प्रमदा Gay women दयमाना सत्य With compassion Compare parallel — नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् Act IV—9 अवतंसान् कुर्वन्ति अवतंसयन्ति Convert into ear-rings अवतंस An ornament, also an ear-ornament in particular

अहो An Interjection denoting wonder रागेण बद्धा चित्तवृत्ति यस्य स Possessed of hearts captivated by the melody सर्वत Everywhere Here तस् is used in the Locative significance रङ्ग Ths stage, here refers to the spectators कतमत् Accusative singular of कतम. Bases ending in डतर and डतम and the bases अन्य, अन्यतर and इतर take the final augment द् in the neuter Nominative and Accusative singulars Pānini —अद्ड्डतरादिभ्य पञ्चभ्य प्रक्रियते इति प्रकरण A term denoting all Rūpakas—works presented on the stage—dramas. आश्रित्य एन Accusative singular of एतद् masculine which refers to रङ्ग which occurs in the previous sentence एत changes to एन in all the numbers of the Accusative, in the Instrumental singular and in the Genitive and Locative duals when अन्वादेश is intended अन्वादेश means a subsequent reference to something which has occurred in a previous sentence किञ्चित्कार्यं विधातु-

ग्रुपात्तस्य कार्यान्तरविधानार्थं पुनरुपादानमन्वादेश The change of एत to एन is laid down by Pānini —द्वितीयाटौस्स्वेन आर्यमिश्र refers to the spectators मिश्रशब्द पूज्यवाची शकुन्तै लाता शकुन्तला Śakuntalā is so called, because she was fed and nurtured by birds when she was cast away by her mother Menakā until she was picked up by Kanva शकुन्तलाम् अधिकृत्य कृत शाकुन्तल formed by adding the suffix अण् under Pānini —अधिकृत्य कृते ग्रन्थे अभिज्ञायते अनेनेति अभिज्ञान, अभिज्ञानप्रधान शाकुन्तल अभिज्ञानशाकुन्तल A compound formed by the dropping of the middle word on the model of शाकपार्थिव A work dealing with Śakuntalā in which a token plays a prominent part Though the story of Śakuntalā is already contained in the Mahābhārata the ring as a token is invented purely by the poet's imagination अपूर्व नाटक प्रयोगे अधिक्रियताम् इति This bidding of the audience is not actually set out previously But it can be gathered from this statement that the Sūtradhāra has come upon the stage after receiving the bidding of the audience Hence it is that he has stated previously—अद्य खलु कालिदासग्रथितवस्तुना नवेन नाटकेनोपस्थातव्यमस्माभि This presumption is strengthened by what follows viz , the Sūtradhāra's statement—सम्यगनुबोधितोऽस्मि कुत indicates that the reason follows

Page 5 Verse 5 हारिणा तव गीतरागेण प्रसभं हृतोऽस्मि प्रसभं An Indeclinable meaning forcibly हरति (मन) इति हारी Enchanting The enticement of the Sūtradhāra by the melody of music is substantiated by an

analogy set out in the second half of the verse अति-शयित रंह यस्य तेन अतिरंहसा adjectival to सारङ्गेण सारङ्गेण By the deer सारङ्ग = सार + अङ्ग formed by the merger of two vowels into one under the Vārtika —शकन्ध्वादिषु पररूप वाच्यम्, तच्च टे and सारङ्ग पशुपक्षिणो, साराङ्गोऽन्य एष दुष्यन्तो राजेव Like this King Dushyanta This suggests the immediate entry of the actor playing the part of the king pursuing a deer The introduction of a play by an actor in the Prologue by comparing himself or his colleague with a character that enters first, goes by the name of प्रयोगातिशय in Sanskrit dramaturgy. निष्क्रान्तौ Both the Stage manager and the Actress walk out प्रस्तावना Here ends the Prologue For further details see Introduction

आयुष्मन् A vocative by which term a charioteer should address a king Vide Daśarūpaka —रथी सूतेन चायुष्मान्

Verse 6 कृष्णसारे अधिज्यकार्मुके त्वयि च चक्षु ददत् (अहं) मृगानुसारिण पिनाकिन साक्षात्पश्यामीव अधिगत ज्या अधिज्य Fixed to the string, an instance of प्रादिसमास कर्मणे प्रभवति कार्मुक A bow Pānini —कर्मण उकञ् अधिज्य कार्मुक यस्य तस्मिन् अधिज्य-कार्मुके ददत् Present participle of दा, 3rd conjugation in the Masculine form The absence of नुम् is due to to Pānini —नाभ्यस्ताच्छतु मृगं अनुसरतीति मृगानुसारी ताच्छील्ये णिनि त मृगानुसारिणं पिनाक अस्यास्तीति पिनाकी The Pināka-bowed, Śiva त पिनाकिन साक्षात् In person पश्यामीव I see as it were. Once Daksha performed a sacrifice to which he invited all the gods except his own son-

in-law Śiva. Dākshāyanī, his daughter, however obtained the permission of her lord and attended the sacrifice But when she was not received with due regard by her parents she put an end to herself by her Yogic power Enraged at the happening, Śiva came and created chaos at which the gods, invitees, sacrificer and others were thrown into confusion and driven off The sacrifice itself took the form of a deer and took to flight Śiva pursued him with his bow and killed the sacrifice This story is alluded to in this verse

Page 6 Verse 7 This verse gives a true presentation of a deer fleeing in fear of a hunter pursuing him अय the subject of the sentence is outside the verse ग्रीवाया भङ्ग , तेन अभिराम adverbial adjunct अनुपतति स्यन्दने मुहु , बद्धा दृष्टि येन स बद्धदृष्टि सन् This refers to the gallop of the deer bending back his neck and casting his eyes often at the chariot अनुपतति adjectival to स्यन्दने In the place of बद्धदृष्टि there is also the reading दत्तदृष्टि अपर अर्ध पश्चार्ध The substitute पश्च for अपर takes place under the Vārtika :—अपरस्यार्धे पश्चभावो वक्तव्य पश्चार्धेन By his hind half पूर्वं कायस्य पूर्वकाय An instance of एकदेशिसमास in supersession of षष्ठीसमास Vide Pānini - पूर्वापराधरोत्तरमेकदेशिनैकाधिकरणे त पूर्वकाय शरपतनभयात् भूयसा प्रविष्ट He shrinks the hind half of his body into the front half अवलीढ Past passive participle of लिह् with अव to devour अर्धे अवलीढा तै अर्धावलीढै The Darbha grass was only half eaten श्रमेण विवृत मुख, तस्मात् भ्रशिभि:

दर्भै' कीर्णं वर्त्म येन स कीर्णवर्त्मा कीर्ण Past passive participle of कॄ to scatter कॄधातो ॠदन्तत्वात् 'इट् सनि वा' इति वेट्त्वात् 'यस्य विभाषा' इति निष्ठायामिण्निषेधे 'ॠत इद्धातो ' इति इत्वे रपरत्वे 'हलि च' इति दीर्घे 'रदाभ्या निष्ठातो न पूर्वस्य तु द ' इति प्रत्ययतकारस्य नत्वे रषाभ्यामिति णत्वे कीर्णेति रूपम् Other examples —गॄ गीर्ण, चॄ चीर्ण, जॄ जीर्ण, तॄ तीर्ण, दॄ दीर्ण, पॄ पूर्ण, शॄ शीर्ण The deer strews the path with half-cut darbha grass slipped fiom the hollow of his mouth in fatigue उदग्र प्लुत यस्य तस्य भाव तस्मात् उदग्रप्लुतत्वात् वियति बहुतर As he jumps high he seems to tiavel more in the sky उर्व्या स्तोक प्रयाति Runs on earth less स्तोक means अल्प This verse has been cited in Kāvya Piakāśa to illustiate Bhayānaka Rasa, the fiightful emotion The figure of speech is स्वभावोक्ति

यत्नेन प्रेक्षणीय यत्नप्रेक्षणीय That can be seen only with effort उत्खातानि सन्त्यस्यामिति उत्खातिनी Rugged Theie is also the reading उद्घातिनी अमन्द मन्द सपद्यमान कृतः मन्दीकृत Slackened. विप्रकृष्ट अन्तर यस्य स विप्रकृष्टान्तर One whose intervening distance is long समदेशवर्तिनस्ते To you as you come to the level ground दु.खेन आसादयितु शक्य दुरासद

Page 7 अभीशव Reins Amara —अभीशु प्रग्रहे रश्मौ मुच्यन्ता अभीशव rendered in the Active voice will read as अभीशून् मुञ्च

Verse 8 This verse describes the horses in their gallop रश्मिषु मुक्तेषु सत्सु When the reins are let loose निरायता पूर्वकाया येषा ते निरायतपूर्वकाया With the foreparts of their bodies elongated निष्कम्पा चामराणां शिखाः येषां ते The tops of chowries fixed to their heads

stand steady in their speed निभृता ऊर्ध्वा कर्णा येषां ते Their ears stand steady and erect आत्मना उत्थितैरपि रजोभि अलङ्घनीया Incapable of being contacted even by the dust raised by themselves, the idea being that before the dust reaches their bodies they run past. मृगजवाक्षमयेव As if out of intolerance at the deer's speed अमी रथ वहन्तीति रथ्या Horses. The suffix यत् is added under Pānini —तद्वहति रथयुगप्रासङ्गम् धावन्ति The plural makes it clear that the number of horses is more than two

हरित हरीन् Green horses, or हरित and हरीन् refer to two distinct ideas हरित् is the name of the Sun's horses Hence the Sun is called हरिदश्व हरि refers to Indra's horses Hence India is called हरिहय However we think हरित् refers to the green colour, and as such हरित हरीन् as a whole refers to the green horses of the Sun अतीत्य वाजिन वर्तन्ते Our horses surpass those horses अतीत्य Indeclinable past participle of इ with अति तथाहि is a pair of Indeclinables that suggests that a preceding statement is substantiated by a succeeding one

Verse 9. यत् आलोके सूक्ष्म That which is small at the first sight तत् सहसा विपुलता व्रजति It suddenly assumes a large magnitude as a result of the speed of the chariot. यत् अर्धे विच्छिन्न भवति That which has gaps in the middle like trees, boughs etc तत् कृतसंधानमिव भवति It becomes as if joined together यत् प्रकृत्या वक्र That which is curved by nature तदपि नयनयो समरेख भवति It

appears to be in a straight line किंचित् क्षणमपि न दूरे न च पार्श्वे Nothing is either far or near for a minute What is far off comes near in a moment What is near goes far off in a moment रथजवात् Due to the speed of the chariot

Page 8 व्यापाद्यमान means हन्यमान नेपथ्ये A voice is heard from behind the scenes It is of the hermit about to enter The voice forbids the slaughter of the deer बाणपाते वर्तत इति बाणपातवर्ती The antelope stands within the range of your arrow अन्तरे Between the deer and yourself

Page 9 आत्मना तृतीय suggests that three hermits enter on the whole It is a compound word Vide Pānini —आत्मनश्च विखनसा प्रोक्त अधीते वेद वा वैखानस A hermit, one who studies or knows the code laid down by Vikhanas वैखानस is defined thus —पुष्पमूलफलैर्वापि केवलैर्वर्तयेत्सदा। कालपक्वै स्वय शीर्णैर्वैखानसमते स्थित ॥ हस्तमुद्यम्य The raising of the hand is for prohibiting the king

Verse 10 तत् As the deer belonging to the hermitage should not be killed साधु कृतसधान सायक प्रतिसहर Withdraw the arrow which has been applied to the string Why? व शस्त्र The weapon of you, Kshatriyas आर्तानां त्राणं तस्मै आर्तत्राणाय Is there for protecting the distressed. न विद्यते आग यस्य स अनागा. One free from guilt, inoffensive तस्मिन् अनागासि प्रहर्तुं न Your weapon is not for striking at a harmless one. प्रहर्तुं Infinitive of purpose of हृ with प्र to strike

Verse 11 यस्य तव पुरोर्वंशे जन्म (तस्य तव) इद युक्तरूप प्रशस्त युक्त प्रशसाया रूपप् Puru, an ancestor of Dushyanta was born of Yayāti and Śaimishthā At the request of his father Yayāti who longed to enjoy the pleasures of youth Puru exchanged his youth for his father's old age Such an obedient son was he, and you are born in his race एव (भूतै) गुणै· उपेत चक्रवर्तिन पुत्र आप्नुहि May you obtain a son born to be an emperor and possessed of like qualities पुत त्रायत इति पुत्र A son, because he redeems his parents from the hell known as पुत् चक्रे वर्तितु शीलमस्येति चक्रवर्ती One who moves in the midst of kings, an overlord of kings Or चक्र (राजचक्र) वर्तयतीति चक्रवर्ती One who moves the host of kings आप्नुहि Imperative mood, 2nd person singular of आप् 5th conjugation Vide parallel —पुत्र लभस्वात्मगुणानुरूप भवन्तमीड्य भवत पितेव Raghu V—34

Page 10 कुलपति A head of sages An extravagant definition of कुलपति runs thus —मुनीना दशसाहस्र योऽन्नदानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपति स्मृत. ॥ मालिनी is said to be a tributary of the Ganges somewhere near Hastināpura मालिन्या तीरे अनुमालिनीतीर An Avyayībhāva compound विभक्त्यर्थे अव्ययीभाव

Verse 12 प्रतिहतविघ्ना रम्या तपोधनाना क्रिया समवलोक्य On seeing the pleasant ritualistic performances of sages free from obstacles ज्ञास्यसि You will know Know what? मौर्व्या किण अङ्क यस्य स मौर्वीकिणाङ्क मे भुज कियत् रक्षति इति कि परिमाणमस्य कियत् Pānini.—किमिदंभ्या वो घ

अपि संनिहित:. अपि is a particle of interrogation

इदानीमेव Just now This suggests that it may take some time for Kanva to return. दुहितर शकुन्तलाम् अतिथिसत्काराय नियुज्य This indicates that Kanva has no son to whom the duty of receiving guests can be entrusted

Page 11 अस्या प्रतिकूल दैव शमयितु To counteract the evil influence of an adverse fate affecting her. This faintly foreshadows the future repudiation of love by the hero सोमतीर्थं गत Somatīrtha is equated with Prabhāsa, the holy place of pilgrimage where the temple of Somanātha is situate in Kathiawar The poet has advisedly procured the absence of Kanva to bring about an interview between the hero and the heroine, and the length of journey involed in travelling to a distant place facilitates their frequent interviews and growth of love for the period of a few months so as to result in the pregnancy of Śakuntalā. Since Śakuntalā is to receive the guests of the hermitage she has absolute freedom of action विदितभक्ति मा महर्षे कथयिष्यति कथयिष्यति is replaced by करिष्यति in a different reading साधयाम from साध् to go शिष्याभ्या सह वर्तत इति सशिष्य निष्क्रान्त The hermit makes an exit along with his two pupils

Page 12 Verse 13 नीवारा etc This verse refers to the characteristics of a penance-grove observed by the king The first is the grain strewn underneath the trees शुका गर्भे येषा तानि कोटराणि, तेषां मुखेभ्य भ्रष्टाः नीवाराः तरूणा अध· सन्ति नीवार A species of wild corn. प्रस्निग्धा Glossy इङ्गुदी a kind of tree yielding fruits.

'hose juice is used for healing wounds Compare —यस्य त्वया व्रणविरोपणमिङ्गुदीना etc later on, Act IV—Verse 4 इङ्गुदीफलानि भिन्दन्तीति इङ्गुदीफलभिद उपला सूच्यन्त एव The tones used in crushing the Ingudī fruits report hemselves सूच्यन्ते इत्यत्र कर्मकर्तरि लकार मृगा विश्वासोपगमात् ।भिन्नगतयः (सन्त) शब्द सहन्ते The deer do not shy at the ound of the chariot, but walk complacently owing o the growth of confidence तोयस्य आधारा तोयाधाराः Water-pools तेषा पन्थान तोयाधारपथा The tracks leading o the reservoirs of water पथिन् at the end of a compound changes to पथ Vide Pānini —ऋक्पूरब्धू पथामानक्षे ल्कलाना शिखा ताभा निष्यन्दरेखाभि अङ्किता Marked with the ines of drippings from skirts of bark-garments It s to be noted that this verse brings out vividly the features of an ancient penance forest

उपरोधो मा भूत् In juxtaposition with the particle मा (माङ्) a root can be used with the लुङ् suffixes to convey any tense or mood, and it does not take the initial augment अ (अट्) usually prefixed to the predicates in the Aorist tense Vide Pānini —माङि लुङ् and न माङ्योगे एतत् परिमाण अस्येति एतावद् तस्मिन् एतावति, प्रदेशे understood यावद्वततरामि In juxtaposition with यावत् or पुरा a root takes the terminations of the Present tense in the future significance Pānini —यावत्पुरानिपातयोर्लट्

Page 13 विनीतस्य वेष इव वेष यस्य तेन विनीतवेषेण प्रवेष्टव्यानि One should enter dressed humbly. तपोवनानि नाम नाम indicates repute तपस वनानि तपोवनानि. वाजिन, आर्द्र पृष्ठ येषा

से आर्द्रपृष्ठा क्रियन्ता The king directs the charioteer to bathe the horses during his absence

Verse 14 इद शान्तमाश्रमपद This is the tranquil site of a hermitage शान्त = शम् + त The lengthening of the penultimate vowel in Set roots ending in a nasal is due to Pāṇini —अनुनासिकस्य क्विझलो क्ङिति Other examples —कम् कान्त, क्रम् क्रान्त, क्लम् क्लान्त, चम् चान्त, तम् तान्त, दम् दान्त, भ्रम् भ्रान्त, वम् वान्त, श्रम् श्रान्त Whereas Anit roots merely drop their final nasal before the suffix त. For example —गम् गत, नम् नत, यम् यत, रम् रत बाहुश्च स्फुरति. From the context बाहु refers to the right arm The throbbing of the right eye, arm, thigh or foot is auspicious for males as that of the left for females. अस्य फल इह कुत How can there be any significance for it in this hermitage? The throbbing of the right arm indicates a union with a sweetheart, which can be prompted only by love, whereas a hermitage affords no scope for the actions of love अथवा Or rather. भवितव्याना द्वाराणि सर्वत्र भवन्ति Those which are bound to happen will happen anywhere

Page 14 इत इत सख्यौ आगच्छत Come, understood दक्षिणेन An Indeclinable formed by adding एन (एनप्) to दक्षिण Words ending in एनप् govern a noun in the Accusative case Pāṇini —एनपा द्वितीया Hence the Accusative in वृक्षवाटिका To the right side of the batch of trees स्वप्रमाणस्य अनुरूपैः In keeping with their size or strength सेचनघटै With the jars used in the sprinkling of trees.

Verse 15 शुद्धान्त A royal harem or a court of ladies शुद्धान्ते दुर्लभ Scarcely available in the harem. इद वपु Such an uncommon form or beauty आश्रमवासिनो जनस्य यदि (भवति) If people dwelling in hermitages have such beauty खलु Indeed उद्यानलता वनलताभि गुणैः दूरीकृता. The plants of gardens correspond to the ladies of the royal harem, sylvan creepers to the girls resident in hermitages

Page 15 यथोक्तव्यापारा Engaged in the work previously mentioned viz, the watering of trees हला a term of Vocative towards a female friend Amara —हण्डे हञ्जे हलाह्वाने नीचा चेटी सखीं प्रति आलवाल A basin at the foot of a tree for holding water समाने उदरे शयित· सोदर The change of समान to स in the compound is due to Pānini —विभाषोदरे रूपयति Gesticulates कथ expresses wonder साधु न पश्यतीति असाधुदर्शी Devoid of judgment

Page 16 तत्रभवान् and अत्रभवान् are terms of respect The adjectival clause य इमा etc provides the reason for attributing lack of judgment to the sage नियुङ्क्ते derived from युज् with नि, 7th conjugation

Verse 16 इद etc अव्याजमनोहर Śakuntalā's body is possessed of natural fascination without the aid of ornaments or equipments of toilet. वपु Accusative. तपस क्षम तप क्षम साधयितु To make it fit for penance य इच्छति स ऋषि The sage who desires to subject the girl to the rigours of penance नीलोत्पलपत्रस्य धारया By the edge of the blue lotus-petal. समिल्लता छेत्तु व्यवस्यति Strives

to cut a fuel-plant समिल्लता is substituted by शमीलता in a different reading शमी A hard plant supposed to contain fire within व्यवस्यति Present tense, 3rd person singular of सो with वि and अव The figure of speech in this verse is निदर्शना Vide definition — वाक्यार्थयो सदृशयोरैक्यारोपो निदर्शना This verse is cited in Sāhityadarpana to illustrate Nidarśanā

विस्रब्ध Confidently, as he is screened by the trees पिनद्ध Past passive participle of नह् with अपि to fasten. The initial अ of the prepositions अपि and अव sometimes drops optionally Vide Kārikā —वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयो Examples —अवगाहते वगाहते, अपिधान पिधानं स्तनवल्कल A tree-bark worn for a petticoat on the breasts प्रियवदया नियन्त्रितास्मि This brings out the character of Priyamvadā as a lover of fun in the view of Śakuntalā शिथिलय तावदेतत The commentator Śatāvadhāna makes the curious remark that this presumes the binding of the knot of the petticoat at the back The request to Anasūyā shows that she is a more responsible friend than the other Priyamvadā in a jocular strain gives her own reason for the tightness of the petticoat viz, the expansion of Śakuntalā's breasts every moment

Page 17 अत्र In this matter पयोधरयो विस्तारयितृक Which expands your breasts आत्मन यौवनं उपालभस्व Censure your own youthful age This idea is popular among poets Vide parallel :—प्रतिक्षणविजृम्भणा-

॰दुभयबाहुकूलकषस्तनत्रुटितकञ्चुकं नमत यौवन योषिताम् This conversation between Śakuntalā and her friends overheard by the king is calculated to rouse his admiration which develops into love for the heroine Before कामं some manuscripts have the following addition in the king's speech —सम्यगियमाह—इदमुपहितसूक्ष्मग्रन्थिना स्कन्धदेशे स्तनयुगपरिणाहाच्छादिना वल्कलेन । वपुरभिनवमस्या पुष्यति स्वा न शोभा कुसुममिव पिनद्धं पाण्डुपत्रोदरेण ॥ अथवा This seems to be superfluous काम an Indeclinable meaning granted or admitting Amara —अकामानुमतौ काम न पुष्यतीति न The double negative affirms the positive

Verse 17 सरसि जायत इति सरसिज A lotus Though moss and other things are also sprung from a tank the meaning of the word is fixed to a lotus by योगरूढि. सरसिज an Aluk Samāsa under तत्पुरुषे कृति बहुलम् शैवलेन अनुविद्धमपि Though mixed up with moss अनुविद्ध Past passive participle of व्यध् with अनु मलिनमपि लक्ष्म refers to the black mark in the middle of the moon which poets sometimes refer to as a hare, deer and so on. हिमांशो लक्ष्मीं तनोति Increases the splendour of the moon. After setting out two Upamānas the poet comes to the Upameya, the subject of the context इयं तन्वी वल्कलेनापि अधिकमनोज्ञा The fascination of the damsel though clad in tree bark is substantiated by a general reason set out in the last foot of the verse मधुराणां आकृतीना किमिव हि न मण्डन Which thing is not a beauty to beautiful things? The figure of speech is अर्थान्तरन्यास, the substantiation of a particular idea by a general

statement In the first three feet of the verse the figure of speech is प्रतिवस्तूपमा

वातेरितपल्लवाङ्गुलीभि The tender leaves moving in the air are identified with fingers with which the Aśoka tree seems to urge Śakuntalā to honour it

Page 18 अल्पो वृक्ष वृक्षक सभावयामि The honour is of course the act of pouring water at its basin मुहूर्तं For a while लतासनाथ Accompanied by a creeper अत खलु प्रियवदा True to the etymological significance of her name, Priyamvadā, it may be noted, generally indulges in pleasing talks as distinguished from wholesome talks which characterise Anasūyā प्रिय वदतीति प्रियवदा न पुन प्रियवदा Not one that merely speaks sweet प्रियमपि तथ्यमाह proceeds on the maxim—हित मनोहारि च दुर्लभ वच

Verse 18 अधर किसलयस्येव रागो यस्य स किसलयराग An instance of उपमानपूर्वपदबहुव्रीहि बाहू कोमलविटप अनुकर्तु शील अनयोरिति कोमलविटपानुकारिणौ अस्या अङ्गेषु कुसुममिव लोभनीय यौवन सनद्ध The word अस्या which precedes the verse is to be taken along with अधर, बाहू and अङ्गेषु The three similes set out in the verse suggest the conception of Śakuntalā as a creeper To Śakuntalā conceived of as a plant, the lower lip, hands and youthful age correspond to a sprout, tender branches and flower

Page 19 सहकार A mango tree. स्वय (आत्मनैव) वृणीते इति स्वयवरा. स्वयंवरा च सा वधूश्च स्वयवरधू A bride that

chooses her husband of her own will In relation to the सहकार that corresponds to a bridegroom the jasmine creeper is treated as a bride on whom the name of Vanajyotsnā has been conferred by Śakuntalā herself विस्मृता Here the suffix त which is usually a past passive participle is used in the Active significance गत्यर्थाकर्मकेति सूत्रे चकाराद्व्यवसितप्रतिपन्नादिष्वपि कर्तरि क्तः इति वामनोक्त्या विस्मृतेति कर्तरि क्त So विस्मृता means विस्मृतवती. व्यतिकर means सबन्ध That a union between the creeper and the tree was brought about at a proper time is brought out in the clause beginning with यत् The fresh bloom of Vanajyotsnā corresponds to the youthful age of a damsel Similarly the mango tree, as it puts forth foliage, is one that is fit for enjoyment जानासि किं शकुन्तला This query of Priyamvadā brings out further her jocular mood Anasūyā is more prosaic and admits her ignorance as to why Śakuntalā looks so keenly at the jasmine creeper Priyamvadā clarifies the joke she had in her mind. She attributes a longing on the part of Śakuntalā to get a suitable bridegroom in the same way as Vanajyotsnā has got hold of the mango tree

Page 20 अपि नाम is a pair of Indeclinables, and conveys a question involving a wish लभेय Potential, 1st person singular of लभ् Śakuntalā then imputes a longing of that sort to Priyamvadā herself असवर्णे यत् क्षेत्र तस्मिन् सभवा वर्ण means a caste समान वर्ण यस्य तत् सवर्ण Of the same caste असवर्ण Of a different caste क्षेत्र A wife

Amara·—क्षेत्र पत्नीशरीरयो असवर्णक्षेत्रे सभव यस्या सा असवर्णक्षेत्र-सभवा The king surmises at the outset that Śakuntalā might be the daughter of Kanva by a wife of inferior caste It is to be noted that the marriage of a man of superioi caste with a woman of inferior caste is recognised among unequal marriages in the Dharma śāstras

Verse 19 Here the king argues within himself and infers that Śakuntalā is fit to be wedded by him. असशय Doubtless, adveibial adjunct इय understood. क्षत्रस्य परिग्रह , तस्य क्षमा Fit to be married by a Kshatriya. The reason is set out thus —यत् आर्यं मे मन अस्या अभिलाषि Since my noble mind is longing towards her To desciibe his own mind as noble and as such not liable to go astray can hardly be deemed a piece of vanity, for it represents the truth So says Dandin - स्वगुणाविष्क्रिया दोषो न तु भूतार्थशसिन Fuither Dushyanta is only thinking in his mind and not giving expression to it in the presence of anybody else It is only a sincere argument in support of his surmise His reasoning is substantiated by a general iule set out in the second half of the verse सता To men of good pursuits सदेहपदेषु वस्तुषु In matters which aie the subject of doubt अन्त करण Mind करणं means इन्द्रियं Apart from the five Jñānendriyas—external organs of sense, there is mind which is the sixth and internal organ अन्त करणस्य प्रवृत्तय The propensities of mind. प्रमाण Are authority प्रमीयते अनेनेति प्रमाण. The word

प्रमाण is used always in the neuter singular irrespective of the gender and number of the उद्देश्य Example — वेदा प्रमाण प्रमाण An instrument of true knowledge As to what constitutes प्रमाण on Dharma or righteous conduct Manu says—वेदोऽखिलो धर्ममूल स्मृतिशीले च तद्विदाम् । आचारश्चापि साधूनामात्मनस्तुष्टिरेव च ॥ Here आत्मतुष्टि—the satisfaction of one's self is referred to as one of the Pramānas of Dharma And that is the idea which underlies this argument This idea is referred to by Kumārila Bhatta in Tantra Vārtika when discussing the Pramāna or authorities on Dharma in the course of which he actually cites the second half of this verse Vide the following extract therefrom यथा रुमाया लवणाकरेषु मेरौ यथा वोज्ज्वलरुक्मभूमौ । यज्जायते तन्मयमेव तस्मात् तथा भवेद्वेदविदात्मतुष्टि ॥ एवच विद्वद्वचनाद्विनिर्गत प्रसिद्धरूप कविभिर्निरूपितम् । सता हि सदेहपदेषु वस्तुषु प्रमाणमन्त करणप्रवृत्तय ॥ This verse is quoted in Daśarūpaka to illustrate अभिलाष or longing as the first of the ten stages of अयोग—love before union

तथापि etc Not content with his own inference, the king seeks its corroboration by other data

Page 21 मधुकर मे वदनमभिवर्तते The bee haunts my face The suggestion is that Śakuntalā belonging to the Padmini type, smells sweet like a lotus. Vide definition —भवति कमलनेत्रा नासिकाक्षुद्ररन्ध्रा अविरलकुचयुग्मा चारुकेशी कृशाङ्गी ॥ मृदुवचनसुशीला गीतवाद्यानुरक्ता भवति रतिरसज्ञा पद्मिनी पद्मगन्धा ॥ The idea of a bee revelling in the face of a Padmini type of lady is popular among poets. Vide

Vikramorvaśīya —मधुकर मदिराक्ष्या शस तस्या प्रवृत्ति वरतनुरथ-वासौ नैव दृष्टा त्वया मे। यदि सुरभिमपास्यस्तन्मुखोच्छ्वासगन्ध तव रतिरभविष्यत्पुण्डरीके किमस्मिन् ॥ IV—32

Verse 20 The king expatiates on the good luck of the bee and grows envious of him हे मधुकर O bee चलौ अपाङ्गौ यस्मिन् कर्मणि तत्तथा चलापाङ्ग adverbial adjunct modifying दृष्ट You are seen by Śakuntalā with her moving side-glances, the highest privilege a lover would cherish Secondly, you touch her as she quivers वेपथु अस्या अस्तीति ता वेपथुमती refers to Śakuntalā Thirdly, you whisper something in her ear as a lover would do रहसि भव रहस्य, तत् आख्यातीति रहस्याख्यायी इव As if communicating a secret कर्णयोरन्तिक-तस्मिन् चरतीति कर्णान्तिकचर सन् Moving in the vicinity of her ears मृदु स्वनसि You hum gently Fourthly, कर व्याधून्वत्या adjectival to तस्या understood व्याधून्वती Feminine present participle of धून् कम्पने 5th conjugation with वि and आ As she waves her hand to prevent you रते सर्वस्व रतिसर्वस्व अधर पिबसि Poets generally refer to अधरामृत अधरपान is kissing. अधर or the lower lip of ladies represents the all in all of their enjoyment After describing the good luck of the bee, the king sets out the contrast between the bee and himself in the fourth foot of the verse तत्वस्य अन्वेष तस्मात् तत्वान्वेषात् By reason of search after truth, by enquiring after her birth and eligibility for marriage with a Kshatriya and such other considerations वय हता We are frustrated त्वं खलु कृती On the other hand you are

fortunate In the place of चलापाङ्ग दृष्ट there is also the reading चलापाङ्गा दृष्टि, in which case चलापाङ्गा and वेपथुमती are adjectival to दृष्टि, object of स्पृशसि You touch the tremulous eyes of the lady which are possessed of moving side-glances

परित्रायेथां Śakuntalā calls out for help The female friends make fun of her and urge her to seek the help of the king Now the king decides to present himself before the girls.

Page 22 क कोऽत्र भो is the king's usual call for an attendant इत्यर्धोक्ते The king desires to conceal his identity एष दुष्ट This impudent one viz, the bee न विरमति रम् prefixed with वि or आ takes the Parasmaipada terminations Vide Pānini .—व्याङ्परिभ्यो रम अन्यतः preceding गमिष्यामि means अन्यत्र Likewise इत means अत्र

Verse 21 The king suddenly approaches ostensibly for checking the villain that attacks Śakuntalā दुर्विनीतानां शासितरि A chastiser of villians, adjectival to पौरवे पुरो गोत्रापत्य पुमान् पौरव तस्मिन् वसुमतीं शासति (सति) Locative absolute When a descendant of Puru rules the Earth मुग्ध = मुह् + त (क्त), an alternative form being मूढ Vide Pānini —वा द्रुहमुहष्णुहष्णिहाम् मुग्धासु तपस्विकन्यासु कोऽयमविनयमाचरति Who is this that commits outrage against innocent maidens of sages?

Page 23 अत्याहित Danger Vide Amara —अत्याहितं महाभीति . इय नौ प्रियसखी refers to Śakuntalā नौ Genitive dual of अस्मद्, an alternative form being आवयो

In आकुलीक्रियमाणा and कातरीभूता we have अभूततद्भावे च्वि अकातरा कातरा सपद्यमाना भूता कातरीभूता अपि तपो वर्धते अपि is a particle of interrogation The unimpeded growth of penance is the first thing to be enquired in a hermitage साध्वस Timidity इदानीमतिथिविशेषलाभेन to be read along with तपो वर्धते imported from the king's question अतिथिविशेष means विशिष्टातिथि Treatment of guests with hospitality is the foremost penance, and when a distinguished guest is accorded a reception the penance grows all the more सु (शोभन) आगत स्वागत Welcome आर्याय The simple word आर्य is used since they do not know that they are addressing the king अर्घाय इद अर्घ्यं Water used in worship or reception पादार्घाभ्या च इति यत् इद before पादोदक refers to the water in the jar already in hand Śakuntalā is directed to bring Arghya, because she is the principal party entrusted with the duty of receiving guests.

Page 24 सूनृत Sweet and true Amara —सूनृत प्रिये सत्ये अतिथये इद आतिथ्य Cordiality Vide Pānini — अतिथेर्ञ्य Amara —क्रमादातिथ्यातिथेये अतिथ्यर्थेऽत्र साधुनि प्रकृष्टा छाया यस्या सा प्रच्छाया, प्रच्छाया च सा शीतला च प्रच्छायशीतला Shady and cool सप्तपर्ण is a tree whose leaves generally stand in groups of seven सप्त पर्णानि यस्य स सप्तपर्ण क्वचिद्वृत्तिविषये सख्याशब्दस्य वीप्सावाचकत्वम् सप्त in the compound therefore means सप्त सप्त—groups of seven वेदिका A platform —यूयमपि Not only myself, but you too. अनेन कर्मणा By this work of watering the trees परिश्रान्ता The idea

is that they too should sit down तपोवनस्य विरोधी विकार· refers to love गमनीया means प्राप्या

Page 25 समाभ्या वयोरूपाभ्या रमणीय सुहृदो भाव सौहार्द 'हृद्भगसिन्ध्वन्ते पूर्वपदस्य च' इत्युभयपदवृद्धि जनान्तिक Certain speeches of characters in a play are अश्राव्य—not to be heard by anybody or नियतश्राव्य—to be heard only by particular persons The direction for the former is generally स्वगत or आत्मगत, the idea being that the character concerned thinks within himself or herself जनान्तिक on the other hand is an instance of नियतश्राव्य Its definition is given in Daśarūpaka thus —त्रिपताकाकरेणान्यामपवार्यान्तरा कथाम् । अन्योन्यामन्त्रण यत्स्याज्जनान्ते तज्जनान्तिकम् ॥ In the context Priyamvadā speaks aside to Anasūyā, not to be heard by the king or Śakuntalā चतुरा गम्भीरा च आकृति यस्य स चतुरगम्भीराकृति मधुर refers to the sweetness of tone, and प्रिय to the sweetness of ideas प्रभवन् same as प्रभु, means a king कौतूहल Inquisitiveness मन्त्रयते Causal of मन्त्र् to speak, 10th conjugation Your sweet speech emboldens me to speak बहूना मध्ये क कतम The suffix डतमच् is due to Pānini —वा बहूना जातिपरिप्रश्ने The three questions refer respectively to the king's lineage, his country and the purpose of his visit विरहेण पर्युत्सुक. जन यस्मिन् स . आत्मा Body तपोवनगमने परिश्रम , तस्य पात्रताम् उपनीतः

Page 26 मा उत्ताम्य Here मा is a negative particle but different from माङ् Hence the Aorist termination is not added to the root. उत्ताम्य Imperative, 2nd person

singular of तम् with उद् to be excited त्वया चिन्तितं मन्त्रयते Voices forth the query in your mind कथमिदानीं etc. इदानीं Now that the question has been raised and calls forth an answer आत्मान निवेदयामि If the king discloses his true character, the three girls will cease to speak with confidence If on the other hand he suppresses it, he will have to speak a lie आत्मनः अपहार आत्मापहार Suppression of one's self एव तावत् In this dilemma the king hits upon a via media धर्माधिकारे नियुक्त Engaged to supervise the conduct of वर्णाश्रमधर्म आश्रम· एषामस्ति आश्रमिण Dwellers in a hermitage अविघ्ना या क्रिया तासामुपलम्भाय To see that the performances are free from impediments धर्मस्य अरण्य धर्मारण्य तादर्थ्ये षष्ठीसमास नाथेन सह वर्तन्त इति सनाथा Possessed of a protector धर्मं चरन्तीति धर्मचारिण Performers of Dharma शृङ्गारलज्जा generally exhibited by turning the face downwards, scratching the floor and so on

Page 27 यदि तात सनिहितो भवेत् The idea of Śakuntalā's friends is that father Kanva, if present, would offer the hand of his daughter to the guest तत. किं भवेत् Śakuntalā resents the suggestion of her friends जीवितसर्वस्व is a covert reference to Śakuntalā herself. अपेत Imperative, 2nd person dual of इ with अप to get away वयमपि The king expresses his wish to know something about Śakuntalā अनुग्रह Both the friends welcome the query

Page 28. भग अस्यास्तीति भगवान् भग refers to six qualities mentioned in the following verse —ऐश्वर्यस्य

समग्रस्य वीर्यस्य यशस श्रिय । ज्ञानवैराग्ययोश्चैव षण्णा भग इतीरणा ॥ Vide Amara —भग श्रीकाममाहात्म्यवीर्ययत्नार्ककीर्तिषु A different interpretation of भगवत् is given thus :—उत्पत्ति च विपत्ति च भूतानामागति गतिम् । वेत्ति विद्यामविद्या च स वाच्यो भगवानिति ॥ भगवान् is a holy personage possessed of intuition काश्यप While Kanva is his name, Kāśyapa refers to his Gotra, descended from Kaśyapa Prajāpati शश्वत् भव शाश्वत Permanent ब्रह्म The Supreme Being शाश्वते ब्रह्मणि स्थित The idea is that Kāśyapa is a perpetual bachelor इति प्रकाश Such is the renown आत्मनो जाता आत्मजा A daughter कथमेतत् How to reconcile the two opposites? कृत गोत्रस्य नामधेय येन स कृतगोत्रनामधेय Who has given his name Kauśika to the line descended of him महान् प्रभाव यस्य स. महाप्रभाव महत् when followed by a noun in a Karmadhāraya or by a noun qualified by it in a Bahuvrīhi changes to महा Vide Pāṇini - आन्महत समानाधिकरणजातीययो नामैव नामधेय The words भाग, रूप and नामन् take the suffix धेय in स्वार्थे Vide Vārtika - भागरूपनामभ्यो धेय कुशिकस्य गोत्रापत्य पुमान् कौशिक Kuśika's son is Gādhi, and his son Viśvāmitra राजा ऋषिरिव राजर्षि The analogy between a king and a sage is later on fully brought out in the verse—अध्याक्रान्ता वसतिरमुना. Or राजा चासौ ऋषिश्च राजर्षि One who is both a king and a sage This appellation is generally used to denote any righteous ruler प्रभवति अस्मादिति प्रभवः A source, a father in the context उज्झित Abandoned. शरीरसंवर्धनादिभि. Kāśyapa is the foster-father

Page 29 पुरा किल. Anasūyā narrates the episode of Viśvāmitra's union with Menakā किमपि जातशङ्कैः The Devas grew apprehensive of Kauśika's penance. अब्भ्य सरन्ति अप्सरस Celestial nymphs sprang from water at the churning of the milky ocean by the gods and demons नियमविघ्नकारिणी To obstruct Viśvāmitra's austerities. भेतु शीलमस्येति भीरुः Pāṇini —भिय क्रुक्लुकनौ. अन्येषा समाधे भीरव, तेषा भाव अन्यसमाधिभीरुत्वं The state of being afraid of another's penance is generally a characteristic of the gods Vide parallel —अमु सहासप्रहितेक्षणानि व्याजार्धसदर्शितमेखलानि । नाल विकर्तुं जनितेन्द्रशङ्क सुराङ्गनाविभ्रमचेष्टितानि ॥ Raghu XIII-42 and चरत किल दुश्चर तपस्तृणबिन्दो परिशङ्कित पुरा । प्रजिघाय समाधिभेदिनीं हरिरस्मै हरिणी सुराङ्गनाम् ॥ Raghu VII—79 वसन्तोदारसमये This is the Sanskrit rendering adopted by Rāghava Bhatta But all other commentators favour the rendering वसन्तावतारसमये Raghava Bhatta feels the difficulty caused by the sequence of words in the compound For उदारवसन्तसमये will be the proper order However he explains that there is no rigid rule of sequence or पूर्वनिपात in Prākrt वसन्तोदारसमये In the charming season of spring वसन्तावतारसमये At the advent of the spring उन्मादयितृक Maddening रूप प्रेक्ष्य With this she cuts her speech in the middle, the rest being not proper for a young woman to address a young man परस्तात् ज्ञायत एव What followed can be easily known viz, the union of Kauśika with Menakā अथ कि This phrase means—'Yes'

Page 30. Verse 22 प्रभया तरल प्रभातरल ज्योति refers to the light quivering with lustre, lightning.

मे मनोरथ The longing for Śakuntalā लब्ध अवकाशः येन स लब्धावकाश Because it is definitely known that she is fit to be married to a Kshatriya द्वाभ्या प्रकाराभ्या द्विधा, द्विधा भाव द्वैध, धृत द्वैध येन स धृतद्वैध, अधृतद्वैधस्य धृतद्वैधवत् भाव धृतद्वैधीभाव, तेन कातर or धृतद्वैधीभाव च तत् कातर च धृतद्वैधीभावकातर मे मन द्वैधीभाव refers to the doubt as to whether a bridegroom has already been fixed or not The sentence किंतु etc is omitted in the Bengali editions. But all the authoritative commentators have it in their readings as also all the Bombay and Madras editions. सख्या परिहासोदाहृता वरप्रार्थना refers to the previous statement of Priyamvadā—यथा वनज्योत्स्ना अनुरूपेण पादपेन सयोजिता एव नाम अहमपि आत्मनोऽनुरूप वर लभेय

Page 31 न विद्यते नियन्त्रण यस्य स अनियन्त्रण अनुयोग यस्य सः अनियन्त्रणानुयोग To whom questions may be put without restraint तपस्विजनो नाम Since sages have no likes or dislikes they will not get offended by being put any number of questions. इति before सखि in the king's speech means 'regarding the matter which follows'

Verse 23 वैखानस etc अनया By Śakuntalā वैखानसाना इद वैखानसं व्रत The austere conduct of Vānaprasthas. It consists of celibacy and restricted diet and religious austerities. मूलैरेके फलैरेके पुष्पैरेके दृढव्रता । वर्तयन्ति यथान्यायं वैखानसमताश्रिता ॥ आ प्रदानात् Till she is given away to

somebody in marriage निषेवितव्य Is it to be followed? How is वैखानसव्रत? मदनस्य, व्यापार रोद्धु शीलमस्येति व्यापाररोधि Which impedes the engagement of Cupid, which prevents all scope for the actions of love आहो is indicative of a different alternative मदयितुं शीलमेषा-मिति मदिराणि चैतानि ईक्षणानि च, तै वल्लभाभि adjectival to हरिणाङ्गनाभि सम Along with the she-deer अत्यन्तमेव Throughout her life निवत्स्यति 2nd future, 3rd person singular of वस् with नि. Vide Pānini —स स्यार्धधातुके Is she to be married or is she to be a lifelong virgin?

अय जन refers to Śakuntalā From Priyamvadā's words the king comes to know that Śakuntalā's foster-father has the idea of giving her away in marriage Hence he thinks that his wish is not beyond his reach दु खेन अवाप्तु योग्या दुरवापा

Page 32 Verse 24 हे हृदय The king addresses his heart साभिलाष भव Be hopeful सप्रति सदेहनिर्णयो जात The doubt about her fitness to be married by a Kshattriya and about whether she is to be given at all in marriage has been cleared यत् अग्नि आशङ्कसे That which you mistook for fire. तदिद स्पर्शक्षम रत्न It is a gem worthy of contact

असबद्धप्रलापिनी Priyaṁvadā is described as indulging in irrelevant talk. The remark is made by Śakuntalā to Anasūyā who is the more serious of her two friends स्वच्छन्दत Of one's own free will. छन्द Will Anasūyā gives a dignified reason to

dissuade Śakuntalā from going away It is not proper for a dweller in a hermitage to leave a guest unhonoured and go

Page 33 अहो an Interjection of wonder चेष्टाया प्रतिरूपिका A counterpart of external actions कामिजनस्य मनोवृत्ति The operation of a lover's mind. अह हि to be taken along with the succeeding verse

Verse 25 मुनितनया अनुयास्यन् Future participle of या with अनु to follow सहसा At once विनयेन वारितप्रसर With my course checked by decorum The first half of the verse refers to the two ideas involved in the previous stage-direction—ग्रहीतु इच्छन् निगृह्यात्मानम् स्थाना-दनुच्चलन् अपि Though I have not moved a bit from my seat गत्वा पुन प्रतिनिवृत्त इव It seems as though I have gone and come back Hence a lover's mentality plays the counterpart of actions

धारयसि You owe ^ आत्मान मोचयित्वा Priyamvadā apparently insists on Śakuntalā's discharge of debt consisting of two waterings of trees Of course the real purpose is not to let her go

Page 34 **Verse 26** अस्या बाहू Her hands घटोत्क्षे-पणात् By lifting the water-jar स्रस्तौ असौ ययोस्तौ स्रस्तासौ Possessed of drooping shoulders अतिमात्र लोहितं तल ययोस्तौ Possessed of palms highly reddened. प्रमाणेन अधिक अस्या श्वास अद्यापि स्तनवेपथु जनयति This refers to the gusts of breath which continue to cause a tremor of her breasts कर्णशिरीषरोधि Obstructing the Śirīsha

flower worn on the ear. घर्माम्भसां जालकं Drops of sweat. वदने बद्धं Have collected on the face बन्धे स्रंसिनि सति As the knot of hair got loose. मूर्धजाः एकेन हस्तेन यमिताः She tries to bind up her hair with one hand, because the water-jar is in the other hand पर्याकुला Dishevelled This verse gives a graphic picture of Śakuntalā's fatigue

न विद्यते ऋणं यस्यास्ता अनृणा To relieve Śakuntalā of her debt the king offers his ring अङ्गुलौ भव अङ्गुलीय Pānini —जिह्वामूलाङ्गुलेश्छ नाममुद्राक्षराणि The letters of the king's name inscribed on the ring. अनुवाच्य After reading परस्परमवलोकयतः They see at each other, of course under the impression that the guest was no other than the king अलं etc The suggestion is— Don't mistake me for the king परिगृह्यत इति परिग्रहं अथ परिग्रहं The ring which I own. राज्ञः Belongs to the king The idea is that a king or a king's officer both can handle the king's property

Page 35 अनुकम्पितुं शीलमस्येति अनुकम्पी Priyamvadā releases Śakuntalā from the debt by the very words of the king interceding on her behalf यद्यात्मनः प्रभविष्यामि If I am master of myself विस्रष्टव्य and रोद्धव्य in the context signify विसर्जन and रोधन का त्वं You cannot dictate यथा वयमस्याः Just as I am towards her, loving. इयमपि अस्मान्प्रति स्यात् A question by Kāku or intonation. अथवा begins a new alternative. लब्धावकाशा मे प्रार्थना My wish is fruitful.

Verse 27 This verse sets out the data to justify the king's inference that Śakuntalā is as loving towards him as he is towards her इय मे वचोभि वाच न मिश्रयति यद्यपि Though she does not join her words with mine. मयि भाषमाणे सति When I speak कर्ण अभिमुख ददाति Applies her ear towards me मम आनन मदानन, तस्य सम्मुखी काम न तिष्ठति Though she does not stand actually facing me. अस्या दृष्टि भूयिष्ठ अन्यविषया नतु Her glance is largey directed towards me The first and third feet of the verse bring out her bashfulness while the second and fourth feet betray her love In the place of सम्मुखी सा in the 3rd foot, Rāghavabhatta reads सम्मुखीना सम्मुखस्य दर्शन सम्मुखीन यथामुखसम्मुखस्य दर्शन ख मदाननस्य सम्मुखीना Turned towards my face Of course there is no difference in meaning

Page 36 भो भो etc is the utterance of a forester It cautions the sages to guard the animals of the forest against the hunting expedition of the king किल It is reported so

Verse 28 तथाहि तुरगाणा खुरा, तै हत Raised by the hoofs of horses परिणत य अरुण तस्य प्रकाश इव प्रकाशः यस्य स. Shining (red) like the evening sun Both are adjectival to रेणु विटप Branches विषक्त Sticking विटपेषु विषक्तानि जलार्द्रवल्कलानि येषा तेषु The wet bark-garments of sages are spread on the branches of trees for drying आश्रमद्रुमेषु पतति Falls on the trees of the hermitage शलभ is a species of flies that fall into the

fire and become extinct शलभसमूह इव Like a swarm of fireflies

Page 37 Verse 29 This verse describes the flight of an elephant in panic स्यन्दनस्य आलोक , तेन भीत गज An elephant that took fear at the sight of the chariot धर्मारण्य प्रविशति Enters the holy grove How is गज ? तीव्रेण आघातेन प्रतिहत य तरुस्कन्ध तस्मिन् लग्न एको दन्तो यस्य स The elephant dashes against a tree into whose stem one of its tusks gets entangled पादै आकृष्टं व्रततीना वलय, तस्य आसङ्गेन सजात पाश यस्य स In his hurried flight he draws the creepers lying low on the ground with his feet round which they form into coils as a result of which the elephant appears to be in shackles न तपस मूर्तो विघ्न इव Appearing like obstruction embodied to our penance Further, भिन्न सारङ्गाणा यूथ येन स भिन्नसारङ्गयूथ. Dispersing a herd of deer. For, they in their turn take to flight at the sight of the elephant

सेना समवयन्ति रक्षन्ति वा सैनिका Soldiers उपरुन्धन्ति Disturb, Present tense, 3rd person plural of रुध् with उप, 7th conjugation in the Parasmaipada अनुजानीहि Imperative, 2nd person singular of ज्ञा with अनु to grant leave, 9th conjugation in the Parasmaipada

Page 38 सर्वे उत्तिष्ठन्ति सर्वे refers to the three ladies and the king The masculine gender is based on the rationale of the एकशेष laid down by Pānini — पुमान् स्त्रिया. उत्तिष्ठन्ति under Pānini —उदोऽनूर्ध्वकर्मणि स्था when prefixed with उद् takes the Ātmanepada termi-

nations if the sense of upward action is not intended Here upward action is intended, and hence no Atmanepada असभावितसत्कार etc This is a polite way of urging the king for a fresh interview सव्याज विलम्ब्य Śakuntalā delays a little under a pretext Though the pretext is not specifically mentioned here, it is set out later on in the Second Act by the king himself in his talk with Vidūshaka thus —दर्भाङ्कुरेण चरण क्षत इत्यकाण्डे तन्वी स्थिता etc Act II—12 Śakuntalā pretends that her foot is pricked by a thorn and her bark-garment sticks to the branches of trees मन्दौत्सुक्य The king's zeal to return to his city has abated by reason of the love-affair अनुयात्रा प्रयोजन एषामिति आनुयात्रिका. Followers तदस्य प्रयोजनम् इति ठञ्

Page 39 नातिदूरे An instance of सुप्सुपा compound निवेशयामि Causal of विश् with नि to put up The use in the non-causal form will be आनुयात्रिकाः निविशन्ते Its causal form is आनुयात्रिकान् निवेशयति Likewise आत्मा निवर्तते is the non-causal use Its causal form will be आत्मान निवर्तयति आत्मान निवर्तयितुं To turn back my mind

Verse 30 गच्छति etc The preceding मम goes along with शरीर and चेत in the verse मम शरीर पुर In front, towards my army गच्छति सस्तुत Acquainted, associated with the body. असस्तुत चेत My mind which looks as though dissociated from the body पश्चात् धावति Runs backward Note the contrast between गच्छति and धावति. The one moves forward, whereas the

other runs back To the mind running back an analogy is furnished by the second half of the verse वातस्य प्रतिमुख प्रतिवात Against the wind, an instance of Avyayībhāva compound नीयमानस्य केतो चीनांशुकमिव Like the silk cloth of a banner carried against the wind. To the body corresponds the flag-staff, and to the mind the flagcloth In the place of असंस्तुत the Bengal recension has असंस्थित Restless

The End of the First Act

The Second Act

Page 40 The Second Act begins with Vidūshaka's soliloquy relegated to an Interlude not forming part of the Act proper Vidūshaka is a jocular companian of the hero and is a very common character in Sanskrit plays. हास्यप्रायो विदूषक He corresponds to the clown of the English stage The Vidūshaka of this play contributes little to the development of the plot. He however abounds in humour and witticisms विषण्ण = वि -सद् + त Grieving नि.श्वस्य The sigh betrays his pain both mental and physical He deplores his lot in being the companion of a king addicted to hunting. अय मृग etc The king runs after every kind of animal in the hot sun. ग्रीष्मेण विरला पादपाना

छाया यासु तासु Adjectival to वनराजीषु आहिण्ड्यते A predicate in the Impersonal form तेन understood पत्राणा सकर, तेन कषायाणि Bitter on account of the leaves of trees putrefying ईषदुष्णानि कदुष्णानि Vide Pānini —को. कतत्पुरुषेऽचि and कव चोष्णे Vide Amara —कोष्ण कवोष्ण मन्दोष्ण कदुष्ण त्रिषु तद्वति गिरिनदीना जलानि The waters of mountain-rills पीयन्ते पा changes to पी before the Passive sign य Pānini —घुमास्था etc अस्माभि understood अनियता वेला यस्मिन् कर्मणि तत्तथा अनियतवेल Unpunctually शूले सस्कृत शूल्य Pānini —शूलोखाद्यत् शूल्येन मासेन भूयिष्ठ Largely of meat roasted on a spit. आहार अश्यते Passive Again अस्माभि· understood तुरगेण अनुधावन, तेन कण्टकिते सक्थिनी यस्य तस्य The idea seems to be that the Vidūshaka follows the king on a separate horse Or it may mean that Vidūshaka is running on foot after the king on horseback, being himself unacquainted with riding But there seems to be no reason to presume that Vidūshaka was absolutely ignorant of horse-riding. He can of course ride, but not with much facility as may be evident from the remark that his thighs suffer from pain कण्टक सजात अस्य कण्टकित

Page 41 शयितव्य means शयन प्रत्यूष Early morn Amara —प्रत्यूषोऽहर्मुख कल्यमुषःप्रत्युषसी अपि दास्या पुत्रै An instance of Aluk Samāsa A Genitive followed by पुत्र in a compound optionally retains its ending when censure is intended Pānini.—पुत्रेऽन्यतरस्याम् श्वगणेषु लुब्धा श्वगणलुब्धाः lit, fond of hounds, hunters in general. In fact लुब्ध has by itself this meaning.

Amara —व्याधो मृगवधाजीवो मृगयुर्लुब्धकोऽपि स There is a different reading शकुनिलुब्धकै in the place of श्वगणलुब्धै. शकुनिलुब्धकै means by the hunters of birds वनग्रहण The siezure of a forest for hunting by blocking all passages of escape by animals गण्ड A burn पिटका or पिटक A boil गण्डस्योपरि पिटका सवृत्ता corresponds to the phrase 'to add misery to misfortune' अधन्यतया By my misfortune Śakuntalā was presented to his vision अक्ष्णो प्रभात An idiomatic expression to convey dawn, when one has not closed his eyes for the night कृते आचारपरिकर्मणी येन त Who has done the usual round of morning duties and decoration

Page 42 बाणा अस्यन्ते अनेनेति बाणासन That by which arrows are discharged, a bow यवनी means an armed female attendant of the king Vide Śabdārnava —किराती चामरधरा यवनी शस्त्रधारिणी Yavana is often used to denote a Greek Perhaps in ancient days Greek women accompanied the king on hunting expeditions to supply him bows, arrows, quivers and other weapons used in hunting वनपुष्पमाला Because they are now moving in the woods अङ्गभङ्गविकल इव Like one crippled by the breaking of limbs According to Kātayavema, Vidūshaka's speech constitutes a Praveśaka, and the entry of the king marks the commencement of the Act proper This distinction, it seems, serves no real purpose The absence of Vidūshaka's exit rather points to the contrary. यथोद्दिष्टपरिवार refers to the previous passage—बाणासनहस्ताभिः यवनीभि वनपुष्पमालाधारिणीभि परिवृत

Verse 1. काम Granting that प्रिया न सुलभा सुखेन लब्धु शक्या सुलभा Belonging as she does to a household of sages, she is perhaps not within my reach मनस्तु, तस्या भावा, तेषा दर्शन, तेन आश्वासि Her feelings as seen through gestures betray her love, and my mind takes consolation at it. अकृतार्थेऽपि मनसिजे Though a consummation of love does not take place The अर्थ or purpose of मनसिज (Cupid) is the union of a loving pair Even if the said purpose was not carried out उभयो प्रार्थना उभयप्रार्थना A mutual longing रति कुरुते Gives rise to pleasure Vide parallel —अनातुरोत्कण्ठितयो प्रसिध्यता समागमेनापि रतिर्न मा प्रति । परस्परप्राप्तिनिराशयोर्वर शरीरनाशोऽपि समानुरागयो ॥ Mālavikā III—15 The reading तद्भावदर्शनायासि adopted by Rāghava Bhaṭṭa is not quite happy

स्मित कृत्वा The king smiles at his own self-delusion एव आत्माभिप्रायेण सभाविता इष्टजनस्य चित्तवृत्ति येन Thus fancying a sweetheart's attitude as tallying with his own प्रार्थयिता A suitor

Page 43 विडम्ब्यते Is cheated, deluded, comes to ridicule

Verse 2 अन्यतोऽपि means अन्यत्रापि नयने Accusative dual प्रेरयन्त्या तया स्निग्ध वीक्षित इति यत् When the beloved casts her eyes elsewhere, I imagine her loving glance towards me नितम्बयोर्गुरुतया Owing to the weight of her hips यात विलासादिव मन्द इति यत् The slovenliness of her gait appears due to sportiveness prompted by love मा गा Do not go अगाः Aorist, 2nd person

singular of इ Vide Pānini.—इणो गा लुङि The predicate is used with the Aorist terminations in the significance of the Imperative mood owing to juxtaposition with मा Vide Pānini —माङि लुङ् The initial अ of अगा thus formed drops as it is used along with माङ्. Pānini :—न माङ्योगे. Hence मा गा is to be split up as मा+गा and not as मा+अगा मा गा represents the words of the female friend addressed to Śakuntalā when the latter tried to get out of the presence of the king इति उपरुद्धापि Though she was thus prevented by her famale friend सा सखी Priyamvadā who said so सासूयमुक्ता इति यत् Śakuntalā grew intolerant of her तत्सर्वं अहं परायणं यस्य तत् मत्परायणं All that refers to me किल Is it? अहो Strange कामी स्वतां पश्यति A lover sees everything as applicable to himself

वाङ्मात्रमेव The usual lifting up of my hands in greeting is not possible owing to the paralysis of hands I can only wish you victory by words In the place of हस्तौ there is a reading हस्तपादौ But it is difficult to see what पाद has to do in greeting a king However a justification may be spelled out thus —My hands and feet do not move This refers to the general stiffness of limbs What is left is only speech. Accordingly I greet you—विजयी भव गात्रस्य उपघात The paralysis of limbs

Page 44 कुब्जलीला The appearance of a hunchback विडम्बयति Imitates. आकुलप्रदेशेषु In sites attended by the risk of wild beasts

Page 45 गात्राणामनीशोऽस्मि I am not master of my limbs एक च तत् अहश्च एकाह त एकाहं For a single day, Accusative of time अहन् at the end of a Tatpurusha compound drops its final न् Pānini —राजाह सखिभ्यष्टच् And अह at the end of a compound changes to the masculine gender Pānini —रात्राह्नाहाः पुंसि The change to अह्न prescribed by अह्नोऽह्न एतेभ्य is overridden by the sūtra—उत्तमैकाभ्या च, and the Accusative is due to Pānini —कालाध्वनोरत्यन्तसयोगे.

Verse 3 अधिज्य धनु नमयितु नास्मि शक्त I am not able to bend the strung bow आहिताः सायका यस्मिस्तत् With the arrows applied. To bend at whom? मृगेषु At the deer Why? ये सहवसतिमुपेत्य प्रियाया सकाशात् मुग्धविलोकितोपदेश कृत इव A pupil attends on a master, serves him long and acquires knowledge from him In the same way the deer after long attendance on Śakuntalā have acquired skill in the casting of charming glances The idea of the deer learning the act of sweet glances from a lady is spoken of by Kālidāsa with reference to Pārvatī प्रवातनीलोत्पलनिर्विशेषमधीरविप्रेक्षितमायताक्ष्या । तया गृहीत नु मृगाङ्गनाभ्यस्ततो गृहीत नु मृगाङ्गनाभि ॥ Kumārasambhava I—46 A more prosaic interpretation will be to treat प्रियाया in the Genitive and to say that Śakuntalā learnt charming glances from the deer

अरण्ये खलु रुदित A cry in the wilderness

Page 46 अवशेषेण सहित सावशेष With something

remaining क्षण Awaiting with patience Amara — निर्व्यापारस्थितौ कालविशेषोत्सवयोः क्षण ।

Page 47 द्वारे नियुक्त दौवारिकः तत्र नियुक्त इति प्राग्वहतीय ठक् द्वारादीना च इत्यैच् रैवतक is the name of the doorkeeper. सेनापति आहूयता Change the voice —सेनापतिमाह्वय सेनापतिना = सेनाया पत्या आज्ञापने उत्कण्ठ आज्ञापनोत्कण्ठ Eager to give orders दत्त Past passive participle of दा Pānini - दो दद्घो न दृष्ट दोष यस्मिस्तस्मिन् अदृष्टदोषे In His Highness the vice of hunting has wrought no evil effect

Verse 4 This brings out the good effects of hunting on Dushyanta's body गिरौ चरतीति गिरिचर नाग इव Like an elephant roaming in mountains देव His Highness प्राणेन सार Eminent in vitality गात्र बिभर्ति Bears a body गात्र is qualified by three other adjectives अनवरतेन धनुषि ज्याया आस्फालनेन क्रूर पूर्व यस्य तत् पूर्व means पूर्वभाग By the frequent drawings of the bow the upper half of the body is hardened as it involves great exercise for the muscles सोढु शीलमस्य सहिष्णु. रविकिरणाना सहिष्णु Capable of enduring the Sun's rays अत एव स्वेदलेशै अभिन्न And consequently not affected by the drops of sweat व्यायतत्वत् Owing to having undergone physical exercise अपचितमपि Though reduced अलक्ष्य Is not seen as such

Page 48 शुनः पदानीव पदानि येषा ते श्वापदा Beasts of prey श्वन् changes to श्वा before पद in a compound Vide Vārtika.—शुनो दन्तदंष्ट्राकर्णकुन्दवराहपुच्छपदेषु गृहीत श्वापदाना प्रचार यस्मिस्तत् The escapes of wild beasts have

been seized किमद्यापि स्थीयते देवेन understood A use of the predicate in the Impersonal form मृगया अपवदत इति तथाभूतेन मृगयापवादिना Who decries hunting माढव्य is the name of the Vidūshaka In some editions the name appears as माधव्य वैधेय A fool. Amara —अज्ञमूढयथाजातमूर्खवैधेयबालिशाः निदर्शन A model

Verse 5. The commander extols the virtues of hunting in order to please the king. Its effects on the body, mind and fame are mentioned in order मेदस छेद. तेन कृश उदर यस्य तत् Possessed of a belly grown thin by the reduction of fat A big belly will be ugly to look at and borders on disease उत्थानस्य योग्य Active, fit for quick motions लघु भवति The body becomes light सत्वाना means प्राणिना भयक्रोधयोः (सतो) विकृतिमत् चित्त लक्ष्यते A knowledge of the psychology of beasts is acquired धन्वन् A bow Amara —धनुश्चापौ धन्वशरासनकोदण्डकार्मुकम् धन्व अस्यास्तीति धन्वी An archer व्रीह्यादित्वादिनि Amara —धन्वी धनुष्मान् धानुष्क इषव चले लक्ष्ये सिध्यन्तीति यत स धन्विनाम् उत्कर्ष Having thus related the virtues of hunting, the commander sums up by saying मिथ्यैव etc मृगया मिथ्यैव व्यसन वदन्ति People falsely describe hunting as a vice Vide Kāmandaka —स्त्री मृगया द्यूत व्यसनानि महीपते अयमिव पश्यति (ज्ञानविषयो भवति) ईदृक्. Other forms— ईदृश and ईदृक्ष विनोद कुत Where else is such amusement to be found ?

Page 49 नरनासिकालोलुपस्य It is reputed that bears are fond of the human nose

Verse 6 The king proclaims a halt of the hunting निपान A reservoir of water, a tank महिषा श्रृङ्गैः मुहुस्ताडित निपानसलिल गाहन्ता The first three feet of the verse declare immunity to buffaloes, deer and swine respectively छायासु बद्ध कदम्बक येन तत् Formed into batches under the shade of trees मृगकुल रोमन्थ अभ्यस्यतु Imperative mood of अस् with अभि to practise वराहाणा ततय ताभि वराहततिभि मुस्ता is a kind of grass मुस्ताक्षति पल्वले विस्रब्ध क्रियता The fourth foot declares rest to his own bow अस्मद्धनु, शिथिल ज्याबन्ध यस्य तत् शिथिलज्याबन्ध सत् विश्राम लभता Let it enjoy rest

This verse is cited in Kāvya Prakāśa to illustrate the literary flaw known as प्रक्रमभङ्ग, non-symmetry of construction All the feet expect the third run in the Active voice whereas the third foot is used in the Passive This is the fault pointed out by Mammata and he suggests an improved reading thus —विस्रब्धा रचयन्तु सूकरवरा मुस्ताक्षति पल्वले The commentator Uddyotakara is not satisfied with this improvement and suggests yet another of his own He remarks—सूकरपदस्य ग्राम्यत्वात् बन्धशैथिल्याच्च, विस्रब्ध कुरुता वराहनिवहो मुस्ताक्षतिमिति युक्त पठितुम्। एव च आत्मनेपदप्रक्रमभङ्गोऽपि न Of course the last remark will apply only if अभ्यस्यतु is substituted by अभ्यस्यता as is done by Kāvya Prakāśa The Ātmanepada is sanctioned by the Vārtika—उपसर्गादस्यत्यूह्योर्वेति वक्तव्यम् विश्राम is a poetic license for विश्रम, for the lengthening of the penultimate

vowel is prohibited by Pānini —नोदात्तोपदेशस्य मान्तस्यानाचमे Kātayavema points out that though विश्राम. is not sanctioned by Pānini, it is warranted by other systems of grammar Bhavabhūti also uses the word विश्रामो हृदयस्य यत्र जरसा Vāmana avoids the grammatical flaw by adopting the reading विश्रान्ति. He quotes this verse to illustrate the Vaidarbhī style.

Page 50 यत्प्रभविष्णवे रोचते प्रभविष्णु is a poetic licence for प्रभूष्णु The suffix इष्णुच् in the sense of तच्छील, तद्धर्म and तत्साधुकारिन् will apply only to roots mentioned in the sūtra अलङ्कृञ् etc. The suffix इष्णुच् after the root भू is permissible only in Vedas Vide Pānini :—भुवश्च and Siddhānta Kaumudī thereon —छन्दसीत्येव । भविष्णु । कथ तर्हि जगत्प्रभोरप्रभविष्णु वैष्णवम् इति । निरङ्कुशा कवय. The Dative in प्रभविष्णवे is due to Pānini —रुच्यर्थानां प्रीयमाण वन ग्रहीतु शीलम् एषामिति वनग्राहिण Those engaged in seizing the forest

Verse 7 शम प्रधान येषा तेषु शमप्रधानेषु शम means tranquillity, freedom from passions तपोधनेषु In sages whose wealth is penance गूढ Hidden, Past passive participle of गुह् दाह आत्मा यस्य तत् दाहात्मक तेजः अस्ति The fire in sages is latent स्पर्शस्य अनुकूला- स्पर्शानुकूला सूर्यकान्ता इव ते understood अन्यतेजसा अभिभवः तस्मात् अन्यतेजोऽभिभवात् तत् वमन्ति Emit the hidden fire Vide parallel —मयूखैरश्रान्त तपति यदि देवो दिनकर किमाग्नेयो ग्रावा निकृत इव तेजासि वमति Sages when provoked will emit an unbearable fire of rage

Page 51. मक्षिकाणा अभाव निर्मक्षिकं The absence of flies, an instance of Avyayībhāva compound कृत अवता निर्मक्षिक Even the last fly has been driven out. Absolute secrecy has been procured by you The hint is that the king may disclose the business in which he sought the help of Vidūshaka He does not say so in so many words, but simply asks the king to take his seat in the tree-shade निषीदतु Imperative of सद् with नि. सद् changes to सीद् in all conjugational tenses आसीन=आस्+आन The initial आ of the suffix changes to ई under Pānini .—ईदास

Page 52 एतु Imperative, 3rd person singular of इ to go माडव्य The king now begins to divulge his secret mission अनवाप्त चक्षु फल यस्य One who has not realised the purpose of his eyes ननु भवान् अग्रतो मे वर्तते The idea is—You are handsome and my eyes have therefore been fruitful आत्मनः अय आत्मीय One's own सर्वं आत्मीय कान्त पश्यति Everybody thinks his own friend charming ललाम An ornament Śakuntalā is an ornament of the hermitage अभ्यर्थनीया One fit to be sought for परिहर्तुं योग्य परिहार्यं Fit to be avoided

Page 53 Verse 8 युवति Feminine form of युवन् Pānini —यूनस्ति मुनेः अपत्य Sage Kanva's daughter सुरयुवति सभव यस्य Born of a celestial nymph, born of the Apsaras Menakā. किल It is so heard by me तया उज्झित सत् (मुनिना) अधिगत तदुज्झिताधिगत Cast out by the Apsaras and recovered by the sage अर्क Name of a wild tree. नवमालिका A species of jasmine creeper.

पिण्डखर्जूर Date fruits उद्वेजित Disgusted स्त्रीरत्नानि परिभवतीति स्त्रीरत्नपरिभावी One who slights the gems of ladies (who are in his harem) The word रत्न denotes the best of any kind जातौ जातौ यदुत्कृष्ट तद्रत्नमिति कथ्यते न पश्यसि येन अवादी The first predicate is in the Present tense and the second in the Past tense Though peculiar, the use is idiomatic For a similar use see—यावदादिशति पार्थिवस्तयोर्निर्गमाय पुरमार्गसत्क्रियाम् । तावदाशु विदधे मरुत्सखै सा सपुष्पजलवर्षिभिर्घनै ॥ Raghu XI-3

Page 54 Verse 9 This verse describes the matchless beauty of Śakuntalā as a whole without reference to the individual parts विधिना Brahman is the कर्ता This suggests the eminence of the author of her being रूपस्य उच्चय तेन By a cumulation of all traits that go to make up loveliness This brings out the eminence of the material worked upon—उपादानकारण चित्रे निवेश्य This brings out the अधिकरण on which the creation is effected परिकल्पित सत्वस्य (प्राणाना) योग यस्या सा With life infused This brings out the सहकारिकारण which plays the efficient cause मनसा By the mind. This is करण or the means employed in the creation The suggestion is that being untouched by hands or other instrumentalities of creation the created object is so fresh, tender and attractive कृता नु The particle नु conveys a poetic fancy सा अपरा स्त्रीरत्नसृष्टि मे प्रतिभाति She strikes me as a unique creation of a gem among ladies The poet justifies the idea by a reference to the omnipotence of the Creator and

the extreme loveliness of her form धातु विभुत्व तस्याः वपुश्च अनुचिन्त्य प्रतिभाति Here there is an apparent fault of syntax The Kartā of अनुचिन्तन is the king, whereas the Kartā of प्रतिभान or appearance is Śakuntalā. According to Pānini —समानकर्तृकयो पूर्वकाले the Indeclinable past participle is used only when the doers of the actions concerned are the same This fault is avoided by adding by implication the word स्थितवत adjectival to मे The construction will then be like this—अनुचिन्त्य स्थितवतो मे Prof Ray construes the first half of the verse to mean that the king surmises Śakuntalā as Tilottamā The story of Mahābhārata says that in order to create rivalry between the two demon brothers Sunda and Upasunda who wrought havoc in the world Brahman caused the creation of an Apsaras, Tilottamā by name, by Viśvakarman with the aid of the essence of all lovely objects in the world She was called Tilottamā as she was constituted of atoms of loveliness taken from each beautiful species The interpretation is rather prosaic and unconvincing The commentator Rama Pisharodi discovers in this verse a suggested reference to the creation of an excellent composition of poetry by a highly gifted poet According to him विधि suggests the author, चित्र an elegant poem, सत्त्व the ध्वनि or suggested meaning, रूप the words constituting poetry, and स्त्रीरत्न the muse and so on According to Rāghava Bhaṭṭa there is the fault of समाप्तपुनरात्त in

the verse inasmuch as the sentence is projected to its fourth foot after the completion of the predicate in the third foot, and in order to avoid this defect he suggests a reversal of sequence of the third and fourth feet For the idea that a matchless beauty is formed of the essence of all lovely objects, vide parallel —सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेश विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥ Kumāra I—49

प्रत्यादेश Condemnation प्रशस्त रूपमासामस्तीति तासा रूपवतीना

Verse 10 The freshness of Śakuntalā's beauty is brought out by identifying it with four objects set out in the first two feet of the verse The idea is that the excellence of her beauty as in the case of the objects with which it is compared has not been tasted by anybody before न विद्यते अघ यस्मिस्तत् अनघ तस्या रूप तद्रूप Her faultless beauty अनाघ्रात पुष्प Is a flower that has not yet been smelt by anybody Remaining in a hermitage of the forest, it is at present like any sylvan flower not come within the sight of anybody करे रोहन्तीति कररुहा लून Past passive participle of लू to cut अनाविद्ध A gem has to be bored to form part of a wreath Śakuntalā's beauty is like a gem not yet perforated for wearing as an ornament The four comparisons respectively bring out the fragrance, tenderness, brilliance and sweetness of her personality In conseqence पुण्याना अखण्ड फलमिव It is like an undivided fruit of all good deeds. न जाने I don't know क भोक्तार इह विधि समुपस्थास्यति

Page 55 परवती A dependent अत्रभवन्तमन्तरेण अन्तरेण an Indeclinable meaning 'regarding, with regard to,' governs a noun in the Accusative case Vide Pāṇini: अन्तरान्तरेण युक्ते For a similar use see Mālavikāgnimitra .—अचिरप्रवृत्तोपदेश नात्यमन्तरेण कीदृशी मालविकेति दृष्टिराग The attachment of her eyes प्रगल्भ Forward अप्रगल्भ· Shy

Verse 11 मयि अभिमुखे सति When I turn towards her ईक्षित तया संहृत The glance was withdrawn by her. The idea is that till then she looks at me freely हसित Her laughter अन्यत् निमित्त यस्मिन् कर्मणि तत्तथा अन्यनिमित्त कृत उदय यस्य तत् She makes her laughter appear as if due to a cause other than love. Smiles on the face of a beloved generally indicate love अत: मदन , विनयेन वारिता वृत्ति यस्य तथाभूत सन् तया न विवृत: न च संवृत There were symptoms of her love for me, but they are not conclusive

Page 56 किं नु खलु etc This question of the Vidūshaka supports the argument of Śakuntalā being in love with the king शाला (शालाप्रवेश) अर्हति शालीन One fit to enter the inner chamber, a bashful one. शालीन = शाला + ख Pāṇini —शालीनकौपीने अधृष्टाकार्ययो शालीनस्य भाव शालीनता Shyness

Verse 12 तन्वी कतिचिदेव पदानि गत्वा अकाण्डे Without occasion दर्भाङ्कुरेण चरण क्षत इति स्थिता द्रुमाणा शाखासु असक्तमपि वल्कल विमोचयन्ती सती विवृत्तवदना आसीत् च These two circumstances constitute the व्याज or pretext under which Śakuntalā delayed in walking away from the

presence of the king and have been hinted at in the stage-direction in the first Act thus —शकुन्तला राजानम-वलोकयन्ती सव्याज विलम्ब्य सह सखीभ्या निष्क्रान्ता at page 38

यद्येव If she is affected by love for you पथि साधु पाथेय Provendar Pānini —पथ्यतिथिवसतिस्वपतेर्ढञ् गृहीत पाथेयं येन स भव Take your provisions for your journey of love

Page 57 अपदेश Plea षण्णा पूरण षष्ठ भाग A sixth part A sixth share of the produce represented the revenue payble to the king under the ancient law of the Hindus

Verse 13 वर्णेभ्य नृपाणा यत् उत्तिष्ठति तत्फल क्षयि अरण्ये भवा आरण्यका Foresters, sages क्षेतु शक्य क्षय्य as different from क्षेतु योग्य क्षेय Pānini —क्षय्यजय्यौ शक्यार्थे Another example—जेतु शक्य जय्य But note क्षेतु जेतु योग्य क्षेय पाप जेय मन. न क्षय्य अक्षय्य Inexhaustible तपस षड्भाग त तप षड्भाग. षट् qualifying भाग is used in the sense of षष्ठ on the maxim—क्वचिद्वृत्तिविषये सख्याशब्दस्य पूरणार्थकत्वम्. न ददति

हन्त An Interjection of joy सिद्धार्थौ स्व Because there can be no greater privilege than to have the king in our midst.

Page 58 धीरः The voice is loud and audible to a long distance, at the same time प्रशान्त Sublime, free from passions प्रतिहार Gate दीप्ति अस्यास्तीति दीप्तिमत् तस्य दीप्तिमत Dazzling with the lustre of valour अस्य वपुष विश्वसनीयता The characteristic of rousing confidence Vide parallel —अधृष्यश्चाभिगम्यश्च यादोरत्नैरिवार्णवः

Page 59 एतत् A combination of the two opposites—दीप्ति and विश्वसनीयत्व

Verse 14 The idea that a righteous king does not differ from a sage is substantiated fully here A sage dwells in an Āśrama, a hermitage Likewise a king takes his stand in the Āśrama of राज्य—kingship This idea occurs in Raghuvamśa —पप्रच्छ कुशलं राज्ये राज्याश्रममुनिं मुनिः I-58 To treat आश्रम here as meaning गृहस्थाश्रम is open to the objection that the king will then be like every other householder and have nothing to distinguish him भोक्तु योग्य भोग्य The Guttural ending of the root is due to Pānini —चजो कु घिण्ण्यतो But if the idea of an eatable is intended the form will be भोज्य Pānini —भोज्य भक्ष्ये सर्वेषा भोग्य The order of kingship yields benefit to all For the whole order of society rests on the proper discharge of his duties by a king This adjective applies equally to गृहस्थाश्रम, for it is on a householder that the members of all other orders of life are dependent for their living वसति अमुनापि By a king too. अपि implies 'as well as a sage' अध्याक्रान्ता Is occupied. Secondly, a king too gathers penance How? रक्षायोगात् The योग practised by a king lies in the protection of his subjects अहन्यहनि प्रत्यह Every day. अयमपि तप सञ्चिनोति वशी means जितेन्द्रिय वशिन अस्यापि मुनिरिति पुण्यः शब्द The sacred epithet of sage as applied to the king as well द्या स्पृशति Touches the sky, reaches the heaven, because it is extolled by the denizens of

heaven चारणानां द्वन्द्वैः गीत Sung by the Gandharva couples मुहु to be taken along with गीत But there is one point of distinction so far as the appellation is concerned केवल राजपूर्व A king is a राजर्षि whereas a sage is a simple ऋषि राजन् in राजपूर्वः refers to राजशब्द and not actually to a king

अय स is a question by Kāku बल भिनत्तीति बलभित् The slayer of the demon called Bala, Indra बलभिद् सखा बलभित्सख India's friend सखि at the end of a Tatpurusna compound changes to सख Vide Pānini —राजाह सखिभ्यष्टच्

Verse 15 When the first sage stressed on the Dharmic leanings of the king, the second one emphasizes his martial valoui नैतच्चित्र This is not stiange एतत् ielates to the idea conveyed by the noun clause—यदय etc नगरस्य परिघ, तद्वत् प्रांशू बाहू यस्य स The massiveness of the aims substantiates their efficiency to control the earth परिघ A bolt प्रांशु Long. अय एक सन् This king being single i e, devoid of rivals उदकानि धीयन्ते अस्मिन्निति उदधि The Ocean उदधिना श्यामा सीमा यस्यास्ता कृत्स्ना धरित्री The entire earth, its borders being dark by the ocean. भुनक्ति Protects, as distinct from भुङ्क्ते enjoys In the sense of eating or enjoyment the root भुज् takes the Ātmanepada terminations whereas it is Parasmaipadi in the sense of protection Vide Pānini —भुजोऽनवने The underlying idea is that protection and not enjoyment is the policy of the king How is it that his unimpeded sway over

the whole earth does not excite wonder The reason is given in the next half, viz, that his exploits are commended in a higher world हि Because सुरयुवतय. Celestial ladies दैत्यै By reason of Asuras त्यक्ता॰ भोगा याभिस्ता त्यक्तभोगा सत्य Deprived of their enjoyments by the mischief of Asuras त्यक्तभोगा is substituted by सक्तवैरा in a different reading, meaning—entertaining hostility towards Asuras In the place of सुरयुवतय there is also the reading समितिषु सुरा meaning—gods in battles विजय आशसन्ते Fix their hopes of victory On what? अस्य अधिज्ये धनुषि In his strung bow पौरुहूते च वज्रे And in the Vajrāyudha of Indra पुरु (प्रभूत) हूत (यज्ञेषु आह्वान) अस्येति पुरुहूत Indra पुरुहूतस्येद पौरुहूत. The root शस् with आ is Ātmanepadī आङ शसि इच्छायामिति धातुपाठ

Page 60 विजयस्व The Ātmanepada is due to Pānini —विपराभ्या जे अभिवादये Causal of वद् with अभि to cause one to pronounce benediction- The root वद् of the 10th conjugation is Ubhayapadi कर्तृगामिनि क्रियाफले णिचश्चेति आत्मनेपदं In effect अभिवादय् means to salute स्वस्ति governs a noun in the Dative case फलान्युपहरत on the principle—रिक्तहस्त नोपगच्छेद्राजान दैवत गुरुम् । आज्ञापयितु means आज्ञा प्रयोजयितु To make you give your command आश्रमे सीदन्तीति आश्रमसद तेषा आश्रमसदा विदित Roots denoting knowledge or respect take the suffix त in the significance of the Present tense under Pānini —मतिबुद्धिपूजार्थेभ्यश्च And a form ending in त added under this rule governs a noun in the

Genitive case where otherwise the Instrumental will be used Pānini —क्तस्य च वर्तमाने Hence the Genitive in आश्रमसदा इह तिष्ठतीति इहस्थ 'सुपि स्थ' इत्यत्र योगविभागात्कः सन्निधिरेव सान्निध्यम् स्वार्थे ष्यञ् तस्य अभावात् असान्निध्यात् It may be recalled that sage Kanva has gone to Somatīrtha इष्टि noun form of यज् कतिपया रात्रयः कतिपयरात्र 'अह सर्वैकदेशसङ्ख्यातपुण्याच्च रात्रे' इत्यत्र अनुक्तसमुच्चायकेन चशब्देन कतिपयशब्दग्रहणादच् कतिपयरात्र Accusative of time सारथि द्वितीय यस्य तेन Accompanied by your charioteer सनाथ सपद्यमान क्रियता सनाथीक्रियताम्

Page 61 Verse 16 पूर्वेषा अनुकारिणि त्वयि In you who follow the traditions of your illustrious ancestors—Puru, Yayāti and the like अनुकर्तुं शीलमस्येति अनुकारी इद The undertaking to safeguard the sacrifice प्रशस्त युक्त युक्तरूपं. Pānini —प्रशसाया रूपप् आपन्नाना अभयान्येव सत्रा तेषु In the Yajñas of offering protection to persons in distress पुरो गोत्रापत्यानि पुमास पौरवाः दीक्षिता खलु Are committed as in solemn pledge दीक्ष् To engage in a sacrifice, fig, to engage in any solemn undertaking

Page 62 गच्छता Imperative mood, 3rd person dual. पदस्य पश्चात् अनुपद Avyayībhāva, Presently परिवाहेण सह वर्तते यथा तथा सपरिवाह Overflowing मा भैषी The root भी to fear is used with the Aorist ending in the significance of the Imperative mood owing to juxtaposition with माङ् Note also the dropping of अडागम वर्तिष्यसे An alternative form is वर्त्स्यसि राक्षसात् रक्षित A

noun denoting the cause of fear takes the Ablative case when governed by roots denoting fear or protection. Pāṇini —भीत्रार्थाना भयहेतु.

Page 63 देवीना आज्ञप्तिहर The plural in देवीना is used out of reverence Likewise in अम्बाभि पारणा व्रतान्तभोजन निर्वृत्ता पारणा यस्य स निर्वृत्तपारण उपवास Kātayavema says that this refers to the Sāvitrī Vrata usually performed on the full moon day of the ज्येष्ठमास about the middle of June 'अनेन ज्येष्ठमासे पूर्णिमाया कर्तव्य तटाकासावित्रीव्रत गम्यते। तदुक्त स्कन्दपुराणे—त्रिरात्र लङ्घयित्वा तु चतुर्थे दिवसे ह्यहम् ॥

Page 64 त्रिशङ्कु A celebrated monarch of the solar race, father of Hariśchandra He desired to ascend to Heaven in his mortal body and requested Vasishtha to officiate at a sacrifice for that purpose Vasishtha turned down the request Vasishtha's hundred sons who were then approached with a similar request and were insulted by him for their refusal, cursed him to be a Chandāla When he was wandering in that condition Viśvāmitra took pity on him and engaged in the sacrifice at his request Enraged by the gods not attending the sacrifice in response to his invitation, Viśvāmitra by his own power transported Triśanku to Heaven wherefrom he was hurled down by Indra As he was falling with head down, Triśanku cried out to Viśvāmitra for help who thereupon pronounced 'Stay, Triśanku' and began to create a new world. Then the gods came to a compromise, and Triśanku with head downwards was

stablished as a constellation in the region in the ky between the Heaven and the Earth and there e remains suspended For further details see ्āmāyana Bālakānda, Sargas 57 to 60

Verse 17 कर्तुं योग्य कृत्य An act भिन्नौ देशौ ययोस्तयोर्भाव भिन्नदेशत्व द्वैध An Indeclinble in the sense of द्विधा Vide Pānini —सख्याया विधार्थे धा and द्वित्र्योश्च धमुञ् न द्वैध ध सपद्यमान भवति द्वैधीभवति The oscillation of the mind s made the subject of an analogy in the second half f the verse पुरः शैले प्रतिहत स्रोतोवह स्रोत यथा स्रोतोवह Genitive singular of स्रोतोवह् स्रोत वहतीति स्रोतोवट् Add क्विन् or क्विप् to वह्

पुत्रेण कर्तव्य पुत्रकृत्य here refers to the son's presence t the close of the mother's religious fast

Page 65 तपोवनोपरोध परिहरणीय इति This is only an stensible cause The real cause is the king's desire o get free for his love-affair अनुयात्रा प्रयोजन येषा तान् ानुयात्रिकान् प्रस्थापयामि Causal युवा चासौ राजा च युवराज जन् at the end of a Tatpurusha compound drops its inal न् Pānini —राजाह सखिभ्यष्टच् वटु A lad

Page 66 **Verse 18** क वय Where are we (citiens)? परोक्ष मन्मथ. यस्य परोक्षमन्मथ Foreign to love. अक्ष्ण र परोक्ष, तत् अस्यास्तीति परोक्ष शाब The young one of any pecies. मृगशाबै सम एधितो जन refers to Śakuntalā क union between the two is incompatible. (अत) सखे रिहासविजल्पित वच परमार्थेन न गृह्यताम् Don't take me seriousy in a matter which I referred to in jest. The inident of the mother's summons has the effect of

removing Vidūshaka from the presence of the king, a situation intended by the poet to avoid the king's being reminded of his love for Śakuntalā in the repudiation scene later on in Act V

The End of the Second Act

The Third Act

The Vishkambha or the Interlude at the beginning of the Third Act is constituted by a soliloquy of a disciple of Kanva which connects the end of the Second Act and the beginning of the Third Act proper The protection of the sacrifice in which the king has engaged at the end of the Second Act is reported in this Interlude as having been successfully acccomplished It further serves as an introductory to the scene of torments suffered by Śakuntalā as a result of love, which occupies the major portion of the Third Act proper

Page 67 कुशान् आदाय The taking of Darbha grass is, as will be clear subsequently, for the purpose of strewing the Vedi with निरुपप्लवानि Free from impediments

Verse 1 बाणसंधाने का कथा What is to be said if he actually applies the arrow? हि Because. स धनुष

हुकारेणेव (स्थिरेन) ज्याशब्देनैव दूरत विघ्नान् अपोहति The Ātmanepadı root ऊह् takes the Parasmaıpada termınatıons optıonally when prefixed with an Upasarga Vıde Vārtıkā.—उपसर्गादस्यत्यूह्योर्वेति वाच्यम्

ऋतौ यजतीति ऋत्विक् आकाशे लक्ष्य बद्ध्वा In आकाशभाषित an actor from the stage affects to put a question to some one outsıde the stage and to receıve a reply therefrom, whıch he reproduces for the benefit of the audıence by prefixıng ıt wıth the ıemark—किं ब्रवीषि and closıng ıt wıth इति Vıde Daśarūpaka —किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत् । श्रुत्वेवानुक्तमप्यर्थं तत्स्यादाकाशभाषितम् ॥ In thıs fictıtıous procedure the actor generally tuıns up hıs face towards the sky and pretends to address somebody In the context the pupıl ıs supposed to address Prıyamvadā and ınteııogate heı about the purpose of her carıyıng the coolıng paste and leaves Then he acts the hearıng of a reply that ıt ıs for the sake of Śakuntalā उशीर A kınd of ıoot whose paste has a coolıng effect (இலாமிச்சை வேர)

Page 68 आतपस्य लङ्घनात् From an attack of the sun's heat बलवत् Adverb निर्वापण Gladdenıng, soothıng उपक्रम्यता from क्रम् wıth उप to treat to a cure. उपक्रमश्चिकित्सायाम् उच्छ्वसित Lıfe विताने भव वैतानिकं Got from a sacrıfice शान्ते उदक शान्त्युदक Consecrated water calculated to dıspel or counteract evıl ınfluences

विष्कम्भक See Introductıon

कामयमान Present partıcıple of कम् कर्मणिङ् (स्वार्थे).

कामयमानस्येव अवस्था यस्य स कामयमानावस्थ In a love-lorn state

Verse 2 तपसो वीर्यं जाने and hence sages cannot be trifled with सा बाला Śakuntalā परवती Is dependent on her father So a self-choice of bridegroom by her is impossible. इति मे विदित तथापि तत From Śakuntalā. इदं हृदय My heart निवर्तयितु अल नास्मि अल An Indeclinable meaning efficient

Page 69 कुसुमानि आयुध यस्य तत्र सबुद्धि कुसुमायुध O flower-armed one, a Vocative addressed to Cupid, the god of love विश्वसनीय Apt to be believed, rousing confidence, apparently harmless For a similar use see the following verse from Mālavikāgnimitra —क रुजा हृदयप्रमाथिनी क च ते विश्वसनीयमायुधम् । मृदु तीक्ष्णतर यदुच्यते तदिद मन्मथ दृश्यते त्वयि ॥ (III—2) अतिसधीयते Passive voice of धा with अति and स to cheat कामिजनाना सार्थ. The host of persons affected with love

Verse 3 कुसुमानि शरा यस्य स कुसुमशर The arrows of Cupid are said to be fivefold Vide Amara —अरविन्दमशोक च चूत च नवमल्लिका । नीलोत्पल च पञ्चैते पञ्चबाणस्य सायका ॥ कुसुमशरस्य भाव कुसुमशरत्व शीता रश्मय यस्य तस्य भाव. शीतरश्मित्व Your arrows being comprised of flowers and the Moon's rays being cool इद द्वय These two द्वौ अवयवौ अस्य समुदायस्य द्वयं, an alternative form being द्वितय मद्विधेषु Towards persons like me, towards lovers अयथाभूत. अर्थ यस्य तत् अयथार्थ Untrue, false to their significance दृश्यते Is seen इन्दु हिम गर्भे येषा तै हिमगर्भैं मयूखै अग्नि विसृजति Note the antithesis between हिम and अग्नि...

त्वमपि, कुसुमान्येव बाणा तान् कुसुमबाणान् वज्रस्येव सार येषा ते वज्रसारा, अवज्रसारान् वज्रसारान् करोषि वज्रसारीकरोषि वज्र Adamant, also a thunderbolt In the first half of the verse Cupid comes first and then the moon Whereas in the second half the moon is mentioned first and then Cupid The reversal of the order—प्रक्रमभङ्ग is no fault, because Cupid being the relevant one in the context, the poet has advisedly placed him both at the beginning and in the end

After this verse some editions contain the following interpolation —(मदनबाधा निरूप्य । सासूयम् ।) भगवन्मन्मथ, कुतस्ते कुसुमायुधस्य शरतैक्ष्ण्यमेतत् । (स्मृत्वा) आ ज्ञातम् । अद्यापि नून हरकोपवह्निस्त्वयि ज्वलत्यौर्व इवाम्बुराशौ । त्वमन्यथा मन्मथ मद्विधाना भस्मावशेष कथमेवमुष्ण ॥ अथवा—अनिशमपि मकरकेतुर्मनसो रुजमावहन्नभिमतो मे । यदि मदिरायतनयना तामधिकृत्य प्रहरतीति ॥ In some other editions there is the following further addition—भगवन् कन्दर्प, एवमुपालब्धस्य ते न मा प्रत्यनुक्रोश । वृथैव सकल्पशतैरजस्रमनङ्ग नीतोऽसि मया विवृद्धिम् । आकृष्य चाप श्रवणोपकण्ठे मय्येव युक्तस्तव बाणमोक्ष ॥

कर्मणि सस्थिते सति When the sacrifice is over सदस्यि साधव सदस्या: तै सदस्यै By ऋत्विक्‌s अनुज्ञातविश्रम (अह) क्लान्त आत्मान क्व नु विनोदयामि Where shall I divert my fatigued self? प्रियादर्शनादृते Excepting the sight of my beloved. ऋते, an Indeclinable meaning 'without' governs a noun in the Ablative case Pānini —अन्यारादितरर्तेदिक्छब्दाञ्चूत्तरपदाजाहियुक्ते शरण Refuge

Page 70 After तत्रैव तावद्गच्छामि some editions read the following interpolation (परिक्रम्यावलोक्य च) अनया

बालपादपवीथ्या सुतनुरचिर गतेति तर्कयामि । कुत । समीलन्ति न तावद्बन्धनकोशास्तयावचितपुष्पा । क्षीरस्निग्धाश्चामी दृश्यन्ते किसलयच्छेदा ॥ प्रकृष्टेन वातेन सुभग प्रवातसुभग Fascinating with a plenty of breeze.

Verse 4. अरविन्दै सुरभि Bearing the fragrance of lotuses, lit, fragrant with lotuses मालिनीतरङ्गाणा कणवाही Carrying sprays from the waves of the river Mālinī पवन अनङ्गतप्तै अङ्गै With limbs heated by love अविरल आलिङ्गितु शक्य Is fit to be embraced closely शक्य is an Indeclinable having the force of शक्य The neuter singular शक्यं governing an Infinitive of purpose can be used in juxtaposition with a noun in any gender or number according to usage Cf Mālavikāgnimittra—एव हि प्रणयवती सा शक्यमुपेक्षितु कुपिता III—23 Cf also Rāmāyana—शक्यमञ्जलिभि पातु वाता केतकगन्धिन Cf Vikramorvaśīya—शक्य उत्कण्ठा विनोदयितुं and also Mahābhāshya—शक्य श्वमासादिभिरपि क्षुत्प्रतिहन्तुम् ।

Verse 5 अभ्युन्नता etc This verse sets out the data from which the king infers that Śakuntalā must be in the bower near by अस्य refers to the bower पाण्डव सिकता यत्र तस्मिन् पाण्डुसिकते द्वारे At the entrance of the bower which abounds in white sands Sands are mentioned as the bower is situate near a river. अभिनवा पदपंक्ति दृश्यते A fresh line of footprints is seen. How is पदपक्ति ? पुरस्तादभ्युन्नता Raised in front पश्चादवगाढा Depressed at the hind portion. Why? जघनगौरवात् Due to the heaviness of hips So Śakuntalā must have gone that way.

Page 71 नेत्रयो निर्वाण नेत्रनिर्वाणं The joy of eyes निर्वाण Noun form of वा with निर् by the addition of त which gets णत्व under Pāṇini —निर्वाणोऽवाते But if वात were the subject the form will be निर्वातो वात शिलापट्टमधिशयाना = शिलापट्टे शयाना Vide Pāṇini —अधिशीङ्स्थासां कर्म अन्वास्यते Note the change of the Intransitive root आस् to the Transitive by the force of the Upasarga अनु For a similar use see Raghu —अन्वासितमरुन्धत्या स्वाहयेव हविर्भुजम् । I-56 विस्रम्भेण कथितानि विस्रम्भकथितानि Confidential talks उपवीज्य Indeclinable past participle of the causal of ईज् (ईज गतिकुत्सनयो) with उप and वि of the 1st conjugation. सुखाय ते are two different words The Dative is due to the Vārtika —तादर्थ्ये चतुर्थी वाच्या विषाद नाटयित्वा The grief of Śakuntalā's friends is due to her want of consciousness परस्परमवलोकयत Their seeing each other is due to the futility of all external appliances to cure Śakuntalā उत यथा मे मनसि वर्तते The purport is— Is it due to love ?

Page 72 कृत संदेहेन कृत means अल

Verse 6 स्तनन्यस्तोशीर etc Here the king argues within himself in favour of the position that the torment of Śakuntalā is due to love and not to summer प्रियाया इद वपु This body of my sweetheart वपु qualified by several adjectives स्तनयो न्यस्त उशीर यस्मिस्तत् उशीर The cooling root-paste is applied to her breasts प्रशिथिलानि मृणालान्येव एकानि वलयानि यस्मिस्तत् The bracelets chiefly consisting of lotus-stalks have dropped down. But Kātayavema interprets प्रशिथिलानि as तापेन क्लान्तानि

Withered away आबाधया सह वर्तत इति साबाध Possessed of torment किमपि In a peculiar manner कमनीयं Charming मनसिजश्च निदाघश्च, तयो. प्रसरौ, तयोः ताप =तापन. काम सम Though the heat of both is equal (तथापि) ग्रीष्मस्य अपराद्ध=अपराध नपुंसके भावे क्त युवतिषु विषये एव सुभग न In the place of किमपि in the second foot of the verse there is a different reading तदपि Since the injury inflicted adds to charm it must be due to love

किं नु खलु denotes a surmise

Page 73 अभ्यन्तर One intimately acquainted अनभ्यन्तर Not fully conversant मदन गत मदनगत Relating to love प्रतीकार Treatment, cure, an alternative form being प्रतिकार The final vowel of an Upasarga becomes long optionally when followed by a root ending in the suffix घञ्, provided the resultant form does not denote a human being Vide Pāṇini — उपसर्गस्य घञ्यमनुष्ये बहुळम् Other examples —परिपाक परीपाक, प्रतिहार प्रतीहार मम अयं मदीय =मद्+छ

Page 74 सुट्ठु एषा भणति Priyamvadā says that what Anasūyā stated is right Consistent with her greater responsibility, Anasūyā has taken the initiative in devising a cure for Śakuntalā's illness दिवसे दिवसे अनुदिवस परिहीयसे Passive of हा with परि छाया Expression, brightness

Verse 7 The first half of the verse sets out five traits of her person which make her limbs lamentable क्षामक्षाम The reduplication comes under

Pānini —प्रकारे गुणवचनस्य Here it loosely denotes intensity (1) आनन, क्षामक्षामौ कपोलौ यस्मिस्तत् (2) उर, काठिन्येन मुक्तौ स्तनौ यस्मिस्तत् (3) मध्य क्लान्तत्तर (4) असौ प्रकाम विनतौ (5) छवि पाण्डुरा (एव) शोच्या च etc

Page 75 Verse 8 पृष्ठा etc समे दु खसुखे यस्य तेन समदु खसुखेन जनेन refers to her two female friends इय न वक्ष्यति न The double negative affirms the positive अनया विव्रुत्य बहुश सतृष्ण दृष्टोऽपि Though she had looked at me longingly in several ways so as to expose her love अत्रान्तरे In this short while श्रवणे कातरता गतोऽस्मि I am nervous.

Page 76 Verse 9 स्मर एव मे तापहेतु स एव मे निर्वापयिता जात निर्वापयिता Active form of the causal of वा with निर्. Roots ending in आ take the suffix प् (पुक्) before the causal suffix णिच् Love that caused agony at first does itself yield delight now This is supported by an analogy तप Summer तपात्यय The close of summer, the rainy season तस्मिन् तपात्यये अर्धश्याम is not a happy reading and is to be replaced by अभ्रश्याम. अभ्रै श्याम दिवस A cloudy day is sultry and as such causes heat at first, but later on it yields delight by showering rains Vide parallel —तपति प्रावृषि नितरामभ्यर्णजलागमो दिवस । Ratnāvali III—11

सिञ्चत Imperative, 2nd person dual of सिच् (सिञ्) to sprinkle तिलसहित उदक तिलोदक Water mixed with sesamum offered to a deceased person

Page 77 विमर्श छेत्तु शीलमस्य विमर्शच्छेदि Dispelling all doubts दूर गत मन्मथ यस्या सा दूरगतमन्मथा Whose love has gone to extremes. इय कालहरणस्य अक्षमा She will

not brook any delay अभिनन्दितु To appreciate दिष्ट्या an Indeclinable meaning fortunately सहकारमन्तरेण Excepting the mango tree अन्तरेण, an Indeclinable meaning 'except, without,' governs a noun in the Accusative case Vide Pāṇini —अन्तरान्तरेण युक्ते पल्लवा संजाता अस्या पल्लविता Pāṇini —तदस्य संजात तारकादिभ्य इतच् विशाखे in the dual corresponds to the two female friends. Though the constellation of Viśākhā comprises a number of stars the number two refers to the deities presiding over them Accordingly Rāmāyana says.—विशाखयोर्मध्यगत सपूर्ण इव चन्द्रमा See also विशाखयोश्च (Pāṇini 1-2-62) and शूर्पद्विदैवसज्ञा विशाखयो (Mādhavīya) शशाङ्कलेखा corresponds to Śakuntalā In the speeches of Anasūyā, Priyamvadā and the king three similes are set out in order, which the reader will do well to note with particular attention

Page 78 अविलम्बित and निभृत Anasūyā suggests that a remedy should be worked out both quickly and secretly Priyamvadā points out 'quickly' is easy, but 'secretly' is difficult प्रजागरेण कृश Emaciated by wakefulness So Priyamvadā expects quick response from the king

Verse 10 The king who overhears the conversation of friends confirms Priyamvadā's statement about his emaciation due to love स्रस्त स्रस्त इद कनकवलय This frequently slipping golden bracelet मणिबन्धनात् From the wrist मया मुहु प्रतिसार्यते Is being pushed back often and often The idea is that his hand has

become too lean कनकवलय is qualified by two adjectives विगत वर्णो येषा ते विवर्णा मणय यस्य तत् विवर्णमणि, न विवर्णमणि विवर्णमणि सपद्यमान कृत विवर्णमणीकृत The gems with which the bracelet is set are dimmed in colour By what? अश्रुभि By tears How are the tears? अन्तस्तापात् अशिशिरै Hot due to internal heat Further how? निशि निशि At every night भुजे न्यस्त अपाङ्ग, तस्मात् प्रसर्पिभि: Flowing from the corners of eyes placed on my arms Another adjective of कनकवलय is अनतिलुलितज्याघाताङ्क अनतिलुलिता ज्याघातानां अङ्का येन तत् Which does not press or rub against the scars of the bowstring The idea is that the bracelet moves so loosely at the wrist

Page 79 मदनलेख A love-letter सुमनोभि. गोपित Concealed by flowers Amara —स्त्रिय सुमनस पुष्प. देवताप्रसादस्य व्यपदेश तेन Under the pretext of taking articles used in the worship of the deity,— sandal, flowers etc रोचते मे The Dative is due to रुच्यर्थाना प्रीयमाण विकल्प्यते Demurred to

Page 80 आत्मन उपन्यासपूर्वं With a preliminary disclosure of your own state ललित पदानां बन्धन An elegant composition of words

Verse 11 हे भीरु O timid lady Pānini —भियः क्रुक्लुकनौ यत अवधीरणा विशङ्कसे From whom you apprehend a rejection. सोऽय ते समागमोत्सुक तिष्ठति That person stands in your front eager for your union The implausible nature of such an apprehension is justified

by an analogy प्रार्थयिता श्रियं लभेत वा न वा A seeker may be favoured by Fortune or not. श्रिया ईप्सित कथ दुराप: भवेत् When Fortune herself wishes to favoui a man, how will he be beyond hei reach? आप्तुं इष्ट ईप्सित दु खेन आप्तु योग्य दुराप: Compare—न रत्नमन्विष्यति मृग्यते हि तत् । Kumārasambhava V—45

आत्मनो गुणान् अवमन्तु शीलमस्या, तत्र सबुद्धि आत्मगुणावमानिनि You that ignore your own excellence शरदि भवा शारदीं

Page 81 स्थाने an Indeclinable meaning propeily Amaia —युक्ते द्वे साप्रत स्थाने विस्मृत निमेष येन तत् विस्मृतनिमेष Foigetting to wink

Verse 12 The king gives a graphic picture of Śakuntalā's posture when she thinks out her composition पदानि रचयन्त्या अस्या As she composes the words in her mind उन्नमिता एका भ्रूलता यस्य तत् आनन Her face with one of the eyebrows raised कण्टक सजात अस्य तेन कण्टकितेन कपोलेन Through hei cheeks possessed of bristles मयि अनुराग प्रथयति Proclaims her love for me

शुकस्य उदर तद्वत् सुकुमारे Delicate like a parrot's bosom

Page 82 **Verse 13** तव न जाने हृदय I don't know your mind. दिवा Indeclinable रात्रि Accusative of time हे निर्घृण O pitiless one मदन त्वयि युक्तमनोरथानि मम अङ्गानि बलवत् तपति

Verse 14 तनु गात्रं यस्याः तत्र सम्बुद्धि तनुगात्रि Slim damsel The feminine suffix ङीष् is due to Vārtika—अङ्गगात्रकण्ठेभ्य इति वक्तव्यम् मदन त्वा अनिशं तपति, मां पुन दहत्येव Note the contrast between heating on the one side and burning on the other दिवस यथा शशाङ्क ग्लपयति Just as the day causes the fading of the moon कुमुद्वतीं न तथा ग्लपयति It does not so much cause the fading of Kumudas कुमुद्वती same as Kumuda—a kind of lotus that blooms at night and closes in the day दिवस masculine corresponds to मदन , शशाङ्क to the king, and कुमुद्वती to Śakuntalā ग्लपयति Causal of ग्लै to fade ग्लै changes to ग्ला, takes the final augment प् (पुक्), and the final vowel of the root becomes short since ग्लै not prefixed with an Upasarga is optionally a मित् Vide Gana sūtra —ग्लास्नावनुवमा च An alternative form is ग्लापयति कुमुदा सन्त्यस्या इति कुमुद्वती Pānini —कुमुदनडवेतसेभ्यो ड्मतुप् But very often कुमुद्वती is used merely in the sense of कुमुद as is done here

Page 83 सखीमनोरथस्य The king is identified with the wish of Śakuntalā by a poetic transference

Verse 15 ते गात्राणि Your limbs उपचार कर्तुं नार्हन्ति Are not fit to take the trouble of standing to offer greetings गात्राणि qualified by three adjectives (1) सदष्ट कुसुमशयन येषु तानि The limbs are pressed into the flower-cushion सदंश Tongs सदष्ट Caught as if in tongs (2) आशु क्लान्ता बिसाना भङ्गा , तै सुरभीणि (3) गुरु परिताप-येषां तानि

वयस्य Note the change in the the term of address for the first time The king is addressed as a friend because he is her friend's lover In the First Act the king has been addressed as आर्य by Śakuntalā's friends इत Here. शिलातलैकदेश The idea is that the king should sit on the same stone as Śakuntalā

Page 84 परिहर्तुं योग्य परिहार्य Avoidable वक्तु इष्ट विवक्षित हि अनुक्त सत् अनुताप जनयति A thing which one wishes to say will leave discontent if unsaid विषय in विषयवासिन means a country अन्या अवस्था अवस्थान्तर मयूरव्यसकादित्वात्साधु अभ्युपपत्तिः The favour of acceptance अवलम्बितु To sustain साधारणोऽय प्रणय प्रणय means both love and a request Both the meanings are intend- in the context You requested me to support the life of Śakuntalā I too request of Śakuntalā to support my life through her favour अनुगृहीत Blessed

Page 85 अन्त पुरविरहपर्युत्सुकस्य. Śakuntalā says this in order to examine the heart of the king still further

Verse 16 हृदये सनिहिता, तस्या सबुद्धि हृदयसनिहिते You that are ever present in my mind You have therefore every reason to know what passes in my mind. मदिरे ईक्षणे यस्या तत्र सबुद्धि You that are possessed of bewitching eyes मदयतीति मदिर परायण Devoted न अन्यस्मिन् परायण Devoted to none else than you इद मम हृदय अन्यथा To be otherwise This is in answer to the suggestion contained in अन्त पुरविरहपर्युत्सुकस्य in

Śakuntalā's statement यदि समर्थयसे If you imagine so मदनबाणहत. अह पुन हतोऽस्मि If you think I am attached to some one else, I am doubly hit पर अयन यस्य तत् परायण The णत्व is due to Pānini —पूर्वपदात्सज्ञायामग: loosely applied But Prof Ray traces the णत्व to कृत्यच and in order to bring it under that rule he treats परा as an Upasarga and dissolves the word thus—परा अयते अस्मिन् इति If that dissolution were adopted, the लत्व of the रेफ in the Upasarga cannot be avoided Vide Pānini —उपसर्गस्यायतौ पलायन will then be the form मदिरा as a type of दृष्टि is defined in Ādi Bharata thus .—आघूर्णमानमध्या या क्षामा चाञ्चिततारका । दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे ॥ quoted by Rāghava Bhatta

Anasūyā takes the cue from Śakuntalā's utterance—अन्त पुरविरह etc and makes a pertinent request to the king बह्वयो वल्लभा येषा ते बहुवल्लभा This shows that in ancient days polygamy found favour in royal households

Page 86 Verse 17 परिग्रहाणा बहुत्वेऽपि In spite of many wives मे कुलस्य द्वे प्रतिष्ठे These two are the main props of my family viz , the Earth and Śakuntalā समुद्र: रशना यस्या सा Whose girdle is the Ocean

एहि सयोजयाव एन This is only a device to leave the couple alone For a parallel situation modelled on this scene see the following extract from Nāgānanda —भो युष्माक पुरत एवाह दास्या धीतया खलीकृतोऽस्मि । कि ममेह स्थितेन । अन्यत्र गमिष्यामि । (निष्क्रान्त ।) चेटी— कुपित खलु मम आर्य.

आत्रेय । यावद्गत्वा प्रसादयामि । नायिका—हञ्जे चतुरिके, कथ मामेकाकिनीमुज्झित्वा गच्छसि । चेटी—(नायकमुद्दिश्य सस्मित) एवमेव चिरमेकाकिनी भव । (निष्क्रान्ता ।)

न विद्यते शरण यस्या सा अशरणा One who has no protector अन्यतरा One of the two

Page 87 आराधयिता जन The king refers to himself thus

Verse 18 कि शीतलै etc Here begins an intensely amorous scene embodying the first confidential interview between the hero and the heroine The king offers to wave the fans of lotus-leaves over Śakuntalā and shampoo her feet शीतलै, क्लम विनोदयितु शीलमेषामिति तथाभूतै क्लमविनोदिभि नलिनीदलैरेव तालवृन्तै आर्द्रवातान् सचारयामि कि Non-causal form—वाता सचरन्ति Causal form—वातान् सचारयति करभाविव ऊरू यस्या सा करभोरू ऊरूत्तरपदादौपम्य इति ऊङ् तस्या सबुद्धि करभोरु अम्बार्थनद्योर्ह्रस्व इति ह्रस्व करभ is that part of the palm of a hand which lies between the wrist and the little finger Vide Amara —मणिबन्धादाकनिष्ठ करस्य करभो बहि The idea in करभोरु is that the thighs are tender and overlapping like two करभs put together पद्मवत् ताम्रौ ते चरणौ (मम) अङ्के निधाय यथासुख सवाहयामि कि सवाहयामि The root वाह् with स to shampoo is not specifically mentioned in the Dhātu Pātha, but recognised in practice Of course it cannot be justified as a causal use since there are no two doers—प्रयोजककर्ता and प्रयोज्यकर्ता

माननीयेषु Towards people who command respect. Dushyanta is माननीय, and as such it is not proper to allow him to wave the fan over her or to shampoo her feet न, अपराधिन करिष्ये अपराधयिष्ये I shall not make myself at fault

Page 88 Verse 19 नलिनीदलै कल्पित स्तनावरण यस्मिस्तत् कुसुमशयनम् उत्सृज्य Here are lotus-leaves made to serve as your breast-covers for cooling the heat Equipped with them, there is the cushion of flowers also calculated to mitigate your heat You wish to quit it and further walk into the sun आतपे गमिष्यसि कथ How? परिबाधया पेशलानि यानि तैरङ्गै With your limbs already weakened by torment Even a person in sound health will not dare to walk out in this sun How do you dare to? With these words the king turns her back forcibly

पौरव The Vocative contains a reference to the king's heredity in order to show the impropriety of transgressing decorum रक्ष विनय Observe decorum If the reading is रक्ष अविनय as followed by Rāghava Bhatta the root रक्ष् means to avoid विदित धर्म येन सः विदितधर्मा The suffix अनिच् is due to Pānini —धर्मादनिच्केवलात् नात्र दोष ग्रहीष्यति Will not find fault with this

Verse 20 गान्धर्व is one of the eight forms of marriage recognised by Hindu Law They are enumerated by Yājñavalkya :—ब्राह्मो दैवस्तथैवार्ष प्राजापत्यस्तथासुर । गान्धर्वो राक्षसश्चैव पैशाचश्चाष्टमोऽधम ॥ The Gāndharva

marriage is concluded by the mutual consent of the marrying couple and was in vogue among the Kshattriyas of old Vide Manu :—इच्छयान्योन्यसयोगः कन्यायाश्च वरस्य च । गान्धर्वं स तु विज्ञेयो मैथुन्य कामसभव ॥ Yājña-valkya —गान्धर्वं समयान्मिथ

Page 89. Verse 21 हे सुन्दरि अपरिक्षतश्चासौ कोमलश्च तस्य अपरिक्षतकोमलस्य Uninjured and tender The idea is that the lip has not yet received the injury of दन्तक्षत ते अधरस्य रस पिपासता मया सदय यावत् (यदा) गृह्यते (तदा मोक्ष्यामि) An analogy for the drinking of lip-nectar is furnished in the second foot of the verse नवस्य कुसुमस्य रस षट्पदेनेव अपरिक्षतकोमलस्य can be taken along with कुसुमस्य also, likewise पिपासता with षट्पदेन A bee drinks the honey of fresh flowers, likewise the lover sips the nectar of his sweetheart's lower lip पातु इच्छन् पिपासन् तेन पिपासता

चक्रवाकवधु The utterance behind the scenes is evidently made by Śakuntalā's female friends to caution her that somebody is coming and that she should leave the company of the king Ostensibly the utterance is an address to a she-Chakravāka चक्रवाक is a species of ruddy geese which are noted for constancy in love and are generally described as remaining in pairs during the day and separating from each other at night by remaining at the opposite banks of a river. Their separation during night is said to be due to a curse by Rāma when they laughed at him during his separation from Sītā at

the Pampā lake Hence the direction is given by the female friends behind the screen—आमन्त्रयस्व सहचर Take leave of your companion Why ? उपस्थिता रजनी The night has come. An utterance behind the scenes constitutes a Chūlikā for an explanation of which see Introduction

Page 90 The shrewd Śakuntalā understands the clue and intimates to the king that the matron Gautamī was on her way to see Śakuntalā to enquire the condition of her health Gautamī is said to be the sister of Kanva Accordingly Gautamī comes accompanied by Śakuntalā's friends and enquires her health पात्रहस्ता in the stage direction implies that Gautamī comes with consecrated water in accordance with the previous announcement of the pupil sage—वैतानिक शान्त्युदकमस्यै गौतमीहस्ते विसर्जयिष्यामि दर्भेण (उक्षित) उदक दर्भोदक, शान्त्यर्थ दर्भोदक तेन शान्तिदर्भोदकेन It is the practice to sprinkle consecrated water on the head of any person whom it is intended to heal or relieve from some distress or evil influence निराबाध निर्गता आबाधा यस्य तत्

Page 91 सुखेन उपनत सुखोपनत उपनत is used to denote a thing which comes of its own accord मनोरथ A dream, here refers to the lover's union लतावलय etc The shrewd Śakuntalā leaves a word of message to the king who remains hidden under the pretext of addressing the bush. सन्तापहारक The bush removes

the heat by its dense shade The king too removes her torment due to love आमन्त्रये त्वा I take leave of you. भूयोऽपि परिभोगाय To enjoy your company once again

Page 92 Verse 22 In this verse the king describes his attempt to kiss Śakuntalā's face, which has been suddenly arrested by an impediment पक्ष्माणि सन्ति अनयोरिति पक्ष्मले, पक्ष्मले अक्षिणी यस्या सा पक्ष्मलाक्षी A lady endowed with eyes possessed of dense eyelashes तस्याः मुख qualified by three adjectives (1) मुहु अङ्गुलिभि सवृत अधरोष्ठ॰ यत्र तस्मिन् Wherein the lower lip was frequently intercepted by her fingers (2) प्रतिषेधस्य अक्षराणि Words of prohibition like पौरव, रक्ष विनयम्, मुञ्च मा etc प्रतिषेधाक्षरै विक्लब सत् अभिराम Fascinating though unyielding (3) अंसयो विवर्तत इति अंसविवर्ति Turning round on the shoulders These three adjectives bring out the remonstrances of Śakuntalā to yield at once कथमपि shows the great pains taken by the king to overcome the difficulties in raising her face उन्नमित, न तु चुम्बित Raised, but not kissed

पूर्वं परिभुक्त पश्चान्मुक्त परिभुक्तमुक्त The Samāsa comes under Pāṇini —पूर्वकालैकसर्वजरत्पुराणनवकेवला समानाधिकरणेन For an identical use of the expression compare — बद्धोर्मि नाकवनितापरिभुक्तमुक्त सिन्धोर्बभार सलिल शयनीयलक्ष्मीम् ॥ Bhāravi VIII—57

Verse 23 Though the beloved is absent the king consoles himself by the sight of objects used by her शिलाया तस्या शरीरलुलिता इय पुष्पमयी शय्या This is the flower-cushion pressed by her body on the stone.

नलिनीपत्रे नखै अर्पित क्रान्त एष मन्मथलेख. This refers to the love-letter written by her on the lotus-leaf हस्तात् भ्रष्टं इद बिसाभरण This is the bangle of lotus-stalk slipped from her hand इति refers to the three foregoing objects आसज्यमान कर्मकर्तरि शानच् आसज्यमाने ईक्षणे यस्य स With eyes riveted अह शून्यादपि वेतसगृहात् सहसा निर्गन्तु न शक्नोमि

Page 93 आकाशे राजन् etc is pronounced by the sage's pupils

Verse 24 साय भव सायतन Pānini —सायंचिरंप्राह्णेप्रगेऽव्ययेभ्यष्ट्युटयुलौ तुट् च सवनकर्म A sacrificial rite सप्रवृत्ते सति हुताशन अस्त्यस्यामिति ता हुताशनवतीं वेदि परित A noun governed by the Indeclinable परित takes the Accusative case Vide Vārtika —अभित परित समयानिकषाहाप्रतियोगेऽपि. प्रयस्ता Scattered सध्यापयोदकपिशा Brown like the evening clouds बहुधा भय आदधाना Instilling fear in several ways पिशिताशनाना छाया The shadows of Rākshasas Some take छाया to mean reflections चरन्ति

अयमयमागच्छामि The king hastens to destroy the Rākshasas to ensure an undisturbed performance of the evening sacrifice

The End of the Third Act

The Fourth Act

Page 94. The Fourth Act begins with a Praveśaka consisting of a dialogue between the two friends of Śakuntalā, and the chief incident set out therein is the curse of Durvāsas on Śakuntalā. कुसुमावचय The plucking or gathering of flowers The strict grammatical form is अवचाय instead of अवचय in the context Pāṇini —हस्तादाने चेरस्तेये However अवचय is largely used by poets निर्वृत्तकल्याणा कल्याण means happiness Here it refers to matrimony It may be noted that throughout the dialogue Anasūyā plays the serious friend She is anxious whether the king remembers the love-affair in which her friend is involved She realistically concludes that the marriage of Śakuntalā that has taken place will be acceptable to her father and she is only worried about the king's attitude, and the advent of a guest adds to her apprehensions about the absent-minded Śakuntalā The less realistic Priyamvadā is cocksure on the other hand that the king will not play false and that Śakuntalā will attend to the guest. The corrective for the curse granted by Durvāsas is nothing in the eyes of Priyamvadā but a source of consolation to Anasūyā as the ring granted by the king will serve as a token to rouse his memory, and Anasūyā puts the less wary Priyamvadā on caution that the curse should be withheld in absolute secrecy in order to avoid Śakuntalā's dejection.

Page 95 न तादृशी गुणविरोधिनी आकृतिः Vide parallel —यत्राकृतिस्तत्र गुणा वसन्ति प्रतिपादनीया = दातव्या Amara — विश्राणन वितरण स्पर्शन प्रतिपादनम्

Page 96 सौभाग्यदेवता The goddess presiding over the good fortune of ladies. सौभाग्य The endearment of a lady to her lover or vice versa सुभगस्य सुभगाया वा भावः सौभाग्य The double Vrddhi in the formation is due to Pānini :—हृद्भगसिन्ध्वन्ते पूर्वपदस्य च That सौभाग्यदेवता should be thought of by Anasūyā for the sake of Śakuntalā is in keeping with her apprehensions of Dushyanta's unsteady love नेपथ्ये The pronouncement from behind the scenes is made by Sage Durvāsas as will be known later on अयमहं भो The usual expression by which a stranger announces himself to the inmates of a house अतिथीनामिव निवेदित Like an announcement by guests निवेदित means निवेदन, formed by adding नपुंसके भावे क्त

Page 97 ननु उटजसंनिहिता Priyamvadā hopes that Śakuntalā will attend to the guest न पुनर्हृदयसंनिहिता The shrewd Anasūyā apprehends discourtesy to the guest अतिथीन् परिभवितुं शीलमस्या तत्र सबुद्धि अतिथिपरिभाविनि One who is prone to disregard guests

Verse 1. This verse sets out the curse of Durvāsas न विद्यते अन्यस्मिन् मानसं यस्या सा अनन्यमानसा सती With a mind that fails to take cognisance of anybody else. य विचिन्तयन्ती त्वं उपस्थित तपोनिधि मा न वेत्सि The idea of उपस्थित is—All others go to me for paying respect, whereas I have come of my own accord to receive respect

from you The idea of तपोनिधि is—I am a storehouse of penance and as such I am the last person to be treated with disrespect स of course refers to Dushyanta on whom Śakuntalā's mind is exclusively concentrated बोधितोऽपि सन् Though reminded त्वा न स्मरिष्यति Will not remember you How like? प्रमत्तः प्रथम कृता कथामिव प्रमत्त One possessed of प्रमाद or inadvertence, an absent-minded person Amara — प्रमादोऽनवधानता Any words addressed to an absent-minded person will fall on deaf ears and as such he will not remember them Or प्रमत्त may be taken to mean प्रकर्षेण मत्त Highly intoxicated

Page 98 यस्मिन् कस्मिन्नपि Towards a man of straw य कश्चन or य कोऽपि refers to a man of straw and यत्किंचित् to a trifling अर्घायेद् अर्घ्यम् पादार्घाभ्या च इति यत्प्रत्यय

Page 99 अग्र चासौ हस्तश्च अग्रहस्त. अवयवावयविनोरभेदविवक्षाया विशेषणसमास An alternative form is हस्ताग्र Vide Vāmana —हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात् प्रकृत्या वक्र प्रकृतिवक्र —an apt adjective by which Priyamvadā describes Durvāsas अनुक्रोशेन सह वर्तत इति सानुक्रोश Inclined to pity यदा नेच्छति तदा विज्ञापित This sentence combines a predicate in the Present tense with a form ending in the suffix of the Past tense Such use is idiomatic. Cf —न तावदेना पश्यसि येनैवमवादी at page 53 of the text प्रथमभक्ति In the dissolution प्रथम should be used in the neuter (सामान्ये नपुसक), since भक्ति is a word included in the क्रियादि group.

Page 100 न मे वचन etc This represents a modification of the curse अभिज्ञान यदाभरण तस्य दर्शनेन The sight of an ornament in token is the time-limit set for the curse स्मरणीयमिति With the words 'Be it remembered' The purport is—This is for keeping your memory alive According to this construction इति means इत्युक्त्वा, or इति may be taken in the sense of इति कृत्वा or इति हेतो, in which case स्मरणीय will have to be dissolved as स्मरिष्यनेनेति—A souvenir पिनद्ध = अपि-नह् + त Vide Kārikā —वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयो. देवकार्य refers to the worship of सौभाग्यदेवता already referred to

Page 101 पश्य तावदेना Priyamvadā describes the absent-mindedness of Śakuntalā नौ मुखे In our mouth Let it not escape from our mouth नौ Genitive dual, synonymous with आवयो.

Page 102 सुप्तोत्थित The scene begins in an early morn A pupil who has been commanded by sage Kanva to announce time rises from sleep and looks up at the heavens to find out the time

Verse 2 This verse refers to the two big luminaries of the sky, one setting and the other rising एकत On one side i e, on the west. ओषधीना पति. The moon is said to be the deity presiding over the herbs अस्तस्य शिखर याति It is believed that there is a setting mountain as well as a rising mountain—अस्तगिरि and उदयगिरि The moon reaches the peak of the setting mountain एकत On another side i e, in the east अरुण पुर सर यस्य स अरुणपुर सर Whose fore-runner is Aruna.

Aruna is the charioteer of the Sun, generally identified with the rosy dawn अर्क आविष्कृत The Sun appears, the Sun manifests himself The pupil draws a lesson from the phenomenon द्वौ अवयवौ अस्य समुदायस्येति द्वय, an alternative form being द्वितय तेजसो द्वय तस्य युगपत् An Indeclinable meaning simultaneously व्यसन च उदयश्च ताभ्या व्यसनोदयाभ्या By the fall and rise of the two luminaries at the same time लोक refers to men. आत्मन दशाया अन्तराणि तेषु In the fluctuations of happiness and misery in the stages of life नियम्यते इव Seem to be taught a lesson Vide parallel —कस्यात्यन्त सुखमुपनत दु खमेकान्ततो वा नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण। Megha II-46.

Verse 3 अन्तर्हिते etc This verse describes the sad plight of the blue lotus at the setting of the moon शश अस्यास्तीति शशी The Moon whose black patch in the middle takes the form of a hare अन्तर्हित = अन्तर्-हित = धा + त शशिनि अन्तर्हिते सति When the moon has disappeared सैव कुमुद्वती The self-same blue lotus which formerly gladdened my eyes कुमुद्वती strictly means a pond full of blue lotuses It is also applied to the blue lotus Either meaning is applicable to the context कुमुद्वती and कुमुदिनी are synonyms कुमुदाः सन्त्यस्यामिति कुमुद्वती Vide Pānini —कुमुदनडवेतसेभ्यो ड्मतुप्। संस्मरणीया शोभा यस्या सा संस्मरणीयशोभा सती Possessed of a beauty which survives only in recollection दृष्टि न नन्दयति Does not delight my eyes This idea is supported by a comprehensive analogy अबलाजनस्य इष्टप्रवासजनितानि दु खानि नून अतिमात्रदुसहानि The analogy

strengthens the picture of the moon as a lover of the blue lotus The disappearance of the moon corresponds to a lover's going on exile, and the loss of splendour suffered by the blue lotus to the acute misery felt by a woman on the departure of her lover शशिन् Masculine and कुमुद्वती Feminine

Page 103 पटाक्षेपेण Throwing off the curtain. This shows the hurry with which Anasūyā enters the stage The pupil's mention of a woman's grief at the exile of her lover has reminded Anasūyā of the grief of Śakuntalā at the silence of the king एव नाम As the pangs of a separated woman are acute राज्ञा शकुन्तलाया अनार्यं आचरित The king has behaved ill towards Śakuntalā यावत् निवेदयामि means निवेदयिष्यामि प्रतिबुद्धापि किं करिष्यामि I am wise after the event हस्तौ च पादौ च हस्तपाद Nouns denoting the limbs of an animal when compounded take the form of a Samāhāra Dvanda whose characteristics are the singular number and the neuter gender Vide Pānini·—द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्

Page 104 सत्या सधा यस्य, स न भवतीति असत्यसध refers to Dushyanta अथवा Perhaps it is wrong to attribute falsity to the king The curse of Durvāsas must be the real cause अङ्गुलौ भव अङ्गुलीय, तदेव अङ्गुलीयकं A ring Pānini·—जिह्वामूलाङ्गुलेश्छः विसर्जयामि I shall send the ring to rouse the memory of the king को वा अभ्यर्थ्यते Who is to be requested? आपन्न सत्व (गर्भ) यया सा

आपन्नसत्वा A woman that has conceived Amara :— आपन्नसत्वा स्याद्गुर्विण्यन्तर्वत्नी च गर्भिणी

Page 105 प्रस्थानस्य कौतुक The auspicious rites to assure the safe journey of a person about to depart. सुखशयन पृच्छतीति सुखशयनपृच्छिका One that enquires about the sound sleep of another सौखशायनिका is a single word expressive of the same idea लज्जावनतवदना The bashfulness is due to the fact that her conception is known to her father

Page 106 अग्ने शरण अग्निशरण The sanctuary of fires Amara —शरण गृहरक्षित्रो छन्द रूपमस्या इति छन्दोमयी Metrical शरीर प्रभवत्वेन अस्या अस्तीति शरीरिणी, सा न भवतीति अशरीरिणी A voice which does not proceed from a body

Verse 4 This represents the words of the unseen voice हे ब्रह्मन् O Brahmin. Amara —ब्रह्मा विप्र प्रजापति. दुष्यन्तेन आहित Past passive participle of धा with आ तेजः The seed sown by Dushyanta भुव भूतये दधाना (अत एव) अग्नि गर्भे यस्यास्ता अग्निगर्भा शमीमिव तनया अवेहि 'The legend is that Goddess Pārvatī being one day under the influence of strong passion reposed on a trunk of this tree, whereby an intense heat was generated in the interior of the wood, which ever after broke into a sacred flame on the slightest attrition' Monier Williams According to a different allusion set out in Mahā-Bhārata, Anuśāsana Parva, Chapter 35, Fire bearing the energy of Śiva entered first the Aśvattha and then the Śamī tree to assuage

the heat which he was feeling within himself From then it continued to be his abode

Page 107 आश्लिष्य. An embrace is the reward for the divulging of glad news उत्कण्ठया साधारण परितोष Pleasure mingled with anxiety तपस्विनी A pitiable woman Vide Amara —तपस्वी शोच्यतापसौ नालिकेरसमुद्गक A narrow basket made of cocoanut leaves for holding flowers etc कालान्तरस्य क्षमा Durable, that would not wither away soon केसरमालिका A garland of Bakula flowers गोरोचन Yellow orpiment, a bright yellow pigment prepared from the urine or bile of a cow, or found in the head of a cow तीर्थाना मृत्तिका Earth taken from holy waters समालम्भन Decoration, unguent

Page 108 नेपथ्ये The vioce behind the scenes is uttered by Kāśyapa शार्ङ्गरवेण मिश्रा Śārngarava and his associates शकुन्तलाया नयनाय To escort Śakuntalā हस्तिनानगरगामिन ऋषय refers to Śārṅgaiava and his company शब्दायन्ते Make noise in response to the direction of Kanva शिखामार्जिता With the braid of hair cleansed

Page 109 स्वस्तिवाचनिकाभि स्वस्तिसबन्धि वाचन स्वस्तिवाचन अस्त्यासा (प्रयोजनत्वेन) (निमित्तत्वेन वा) इति स्वस्तिवाचनिका = स्वस्तिवाचन + ठन् (मत्वर्थे) Vide Pānini —अत इनिठनौ It is not to be dissolved as स्वस्तिवाचने नियुक्ता, for then the form will be सौवस्तिवाचनिका देवी A crowned queen as distinct from a king's ordinary wife वीर प्रसूत इति वीरप्रसविनी A hero's mother

Page 110 निषीदत Imperative, 2nd person dual of सद् with नि to sit down सद् changes to सीद् in all conjugational tenses

Page 111 उपायन Presents इदमलंकरण is a collective expression मानसी सृष्टि Creation by the mind. शकुन्तलाहेतो हेतु preceded by a noun denoting a specific cause modifying a predicate takes the Genitive case Vide Pānini —षष्ठी हेतुप्रयोगे वनस्पति A tree that bears fruit without the preliminary bloom, whereas वानस्पत्य is a tree that puts forth flowers and then fruits Amara —वानस्पत्य फलैः पुष्पात्तैरपुष्पाद्वनस्पति Very often this distinction is not observed in practice आहरत Imperative, 2nd person plural of हृ with आ to bring.

Page 112 **Verse 5** This verse enumerates the presents offered by the trees of the hermitage to be used in the decoration of Śakuntalā केनचित्तरुणा By a certain tree इन्दुरिव पाण्डु इन्दुपाण्डु White like the moon. मङ्गले साधु मङ्गल्य Fit for a festive occasion क्षौम आविष्कृत केनचित् तरुणा चरणयो उपभोगे सुलभ Commonly enjoyed by the feet of ladies In the place of चरणोपभोगसुलभ a different reading is चरणोपभोगसुभग लाक्षारस The red exudation of trees which is applied to ladies' feet. निष्ठ्यूत Past passive participle of ष्ठिव् with नि Vide Pānini —च्छ्वोः शूडनुनासिके च निष्ठ्यूत in literature is used in the sense of exhibited Vide Dandin —निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ अन्येभ्य (तरुभ्य·) आपर्वभाग उत्थितै Emerged out up to the

wrist, adjectival to वनदेवताकरतलै By the palms of the forest-deities How are the palms? तेषा (तरूणा) य किसलयोद्भेद तत्प्रतिद्वन्द्विभि That vie with the foliage put forth by those trees आभरणानि दत्तानि Even the ordinary trees acted the Kalpaka trees through the power of Kāśyapa

अभ्युपपत्ति Recognition, honour, acceptance

Page 113 निपुणस्य भाव नैपुण

Verse 6 Here begins a pathetic scene relating to the parting of Kāśyapa and his daughter यास्यत्यद्य etc This verse according to one school of critics represents the best stanza of the Fourth Act which in its turn is the best Act of this play This verse is pitched in a high strain of pathos Kāśyapa is struck with grief at the impending separation of his daughter अद्य शकुन्तला यास्यति इति (हेतो) हृदय उत्कण्ठया संस्पृष्ट कण्ठ स्तम्भितया बाष्पवृत्त्या कलुष Nextly, दर्शन चिन्ताजड अरण्य ओक यस्य तस्य अरण्यौकस मम To me who am an inhabitant of the forest मम To a Naishthika Brahmachārin like myself स्नेहात् ईदृश वैक्लव्य Such imbecility accrues due to attachment अहो Strange. गृहिणः नवै तनयाविश्लेषदु खैः कथ नु पीड्यन्ते Note the oft quoted criticism —काव्येषु नाटक रम्य तत्र रम्या शकुन्तला। तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥ तत्रापि यास्यत्यद्येति श्लोकोऽतीव मनोहर ॥ The other three ślokas that are the gems of this Act are अस्मान्साधु etc, पातु न प्रथमं etc and शुश्रूषस्व गुरून् etc, all pronounced by Kāśyapa

Page 114 परिधत्स्व Imperative, 2nd person singular of धा with परि in the Ātmanepada आचारं प्रतिपद्यस्व Adopt the usual mode of offering respects. सव्रीड The bashfulness is due to the fact that she is going to join her husband

Verse 7 Yayāti was a king of the lunar race, and the line of his ancestry is as follows —Soma, Budha, Purūravas, Āyus, Nahusha and Yayāti Of the several wives of Yayāti the two most renowned were Devayānī, daughter of Śukra and Śarmishthā, daughter of the Asura king Vrshaparvan Śarmishthā was the most favoured wife of Yayāti Of Devayānī were born two sons Yadu and Turvasu, and of Śarmishthā three sons Drahyu, Anu and Puru About the great filial piety of Puru see notes on verse 11 of the First Act. Puru and Pūru are freely used as interchangeable names for the same king Just as Śarmishthā got the son Puru, you too shall get a son who will be a Samrāt like Puru सम्राट् is the paramount overlord of several other kings and the sole supreme sovereign of the Earth, and he generally performs the Rājasūya sacrifice to assert his sovereignty Vide Amara —येनेष्ट राजसूयेन मण्डलस्येश्वरश्च य । शास्ति यश्चाज्ञया राज्ञ स सम्राट्॥ The simile is apt inasmuch as both Śarmishṭhā and Śakuntalā were married under the Gāndharva form as a result of spontaneous love and both had senior co-wives For further details about Yayāti and Śarmishthā see

Mahā Bhārata, Ādi Parva, 75 and 78 to 87. सम्राट्. The fiaal nasal of the Upasarga सम् does not change into an Anusvāra when followed by राज् ending in क्विप् Pānini —मो राजि सम क्वौ

Page 115 वर आशिष. The distinction between a boon and a blessing is that the former assures a happening while the latter is only a wish The adjective सद्योहुतान् ensures the presence of the deity sought to be propitiated अग्नीन् Under the law of the ritual the sacramental fires are threefold—दक्षि-णाग्नि, आहवनीय and गार्हपत्य प्रदक्षिणीकृ refers to the respectful walking round a revered person, idol or object so as to have the object in the centre always on one's right Such circumambulations seem to have been in common practice on the eve of any journey Cf —प्रदक्षिणीकृत्य हुत हुताश Raghu II-71 ऋच छन्द ऋक्छन्द् ऋक् A Vedic hymn छन्दस् A metre ऋक्छन्दसाशास्ते The meaning of this stage-direction is that the Actor playing the role of Kāśyapa is to pronounce the succeeding stanza in a tone characteristic of Vedic hymns In some editions this stage-direction is actually omitted

Verse 8 In this stanza the second and fourth feet correspond nearly to the शालिनी metre Defn मात्तौ गौ चेच्छालिनी वेदलोकै The first and third feet are in the Vedic metre known as वातोर्मि except in regard to the first syllable which is short Monier Williams remarks—"Kālidāsa, accustomed to the strictness

of the later Sanskrit metres, seems here to have endeavoured to imitate the Vedic rhythm, in which greater liberty was allowed Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vedic hymn"

वेदिं परित On all sides of the sacrificial altar परित an Indeclinable meaning 'round' governs a noun in the Accusative case Vide Vārtika —अभित परित - समयानिकषाहाप्रतियोगेऽपि क्लृप्तानि धिष्ण्यानि येषा ते adjectival to वह्नय There are four more adjectives qualifying वह्नय समिद्वन्त प्रान्तेषु सस्तीर्णा दर्भा येषा ते हव्य means ghee and other materials offered in the fire हव्याना गन्धै दुरित अपघ्नन्त The purifying quality of the smell of sacrificial offerings thrown in the fire is a common idea. Cf —त्रेताग्निधूमाग्रमनिन्द्यकीर्तेस्तस्येदमाक्रान्तविमानमार्गम् । घ्रात्वा हविर्गन्धि रजोविमुक्तः समश्नुते मे लघिमानमात्मा ॥ Raghu XIII—37 वितानस्य इमे वैताना Relating to a Yajña. वह्नय त्वा पालयन्तु The commentator Śatāvadhānam says that according to one school of critics this whole stanza is an interpolation.

प्रतिष्ठस्व. The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with स, अव, प्र or वि सदृष्टिक्षेप. The casting of the glance is for finding out where are the escort of Śakuntalā

Page 116 इमे स्म The idea is—We are ready.

Verse 9 This stanza gives a feeling description of the tender affection entertained by Śakuntalā towards the trees of the penace-grove. पीत means पान

भावे क्त न विद्यते पीत येषा ते अपीता युष्मासु अपीतेषु सत्सु प्रथम जल पातु या न व्यवस्यति This and the next two adjectival clauses correlate to सा in the fourth foot of the verse प्रिय मण्डन यस्या सा प्रियमण्डना अपि या भवता स्नेहेन पल्लव नादत्ते आदौ भव आद्यः तस्मिन् व कुसुमप्रसूतिसमये यस्या उत्सव भवति सेयं शकुन्तला पतिगृह याति सर्वैरनुज्ञायता. Change the voice. सर्वे अनुजानन्तु

Page 117 Verse 10 A cry of the cuckoo is interpreted by Kāśyapa as a communication of the approval made by the trees of the forest अनुमत गमन यस्या सा One whose departure is approved. वनवासबन्धुभि Cf —यत्र द्रुमा अपि मृगा अपि बन्धवो मे Uttararāmacharita III —8 यथा has the significance of यत परभृतविरुत ईदृश कल Such a gentle sweet cry of cuckoos As to why Kokils are called परभृतs, see notes on V—22 later on एभि (तरुभि) प्रतिवचनीकृत Was tendered as a reply, was communicated in response to my prayer.

आकाशे The utterance from the sky is supposed to be the voice of the sylvan deities

Verse 11 अस्या पन्था भूयात् This is their blessing of a happy journey for Śakuntalā. May her path be How? The answer is given by means of five predicative adjectives (1) कमलिनीभि हरितानि तै. सरोभि By means of tanks green with lotus-plants रम्याणि अन्तराणि यस्य स रम्यान्तर Charming at intervals Of course it cannot be that the lotus-tanks will suddenly come into being on the way by which Śakuntalā is to travel. They are already there. The wish in the context is merely that they may afford pleasant

halts to her on the way (2) छायाप्रधाना द्रुमा छायाद्रुमा, तैः नियमित अर्कस्य मयूखाना ताप यस्मिन् स As Śakuntalā makes her journey, let the shady trees on the way afford cool shade to her against the advancing Sun (3) कुशे (जले) शेत इति कुशेशय कुशेशयाना रजोभि मृदु रेणु यस्मिन् स The pollen of lotuses wafted by the breeze will itself serve as the soft dust of the road to avoid pain to Śakuntalā's feet (4) शान्त अनुकूलश्च पवन यस्मिन् स Let the breeze blow gently and favourably (5) शिव Happy The last adjective summarises the features described in the four former adjectives and comprises other desirable features as well in a general way Some annotators take pains to bring the five adjectives in two different groups, taking the one to refer to accomplished facts and the other to facts wished for In other words some adjectives are taken as उद्देश्यविशेषण and the others as विधेय Even on that point some are inclined to think that only the first two present the accomplished features of the subject, the other three being predicative, whereas others view the first three as being accomplished and the last two as predicative In fact any such distinction is out of place What is pleasing to one will be displeasing to another The wish here relates to the operation of the several natural phenomena referred to in the respective adjectives on the psychology of Śakuntalā when she is actually on the journey.

ज्ञातिजनवत् स्निग्धाभि· प्रणम भगवतीभ्य The Dative, though irregular, can be justified on the model of स्वयभुवे नमस्कृत्य ब्रह्मणेऽमिततेजसे. भगवती प्रसादयितु ता प्रणम

Page 118 Verse 12 Even the fauna and flora of the forest were overtaken by the misery of their impending separation from Śakuntalā मृगा. उद्गलितदर्भकवला , मयूरा परित्यक्तनर्तनाः, लता अपसृतपाण्डुपत्रा सत्य अश्रूणि मुञ्चन्तीव. Compare parallel —नृत्य मयूरा कुसुमानि वृक्षा दर्भानुपात्तान्विजहुर्हरिण्य । तस्या प्रपन्ने समदु.खभावमत्यन्तमासीद्रुदित वनेऽपि ॥ Raghu XIV—69

Page 119 लतारूपा भगिनीं लताभगिनी The mention of लता in Priyamvadā's statement reminds Śakuntalā of the Vanamālā creeper named वनज्योत्स्ना for whom she entertains a sisterly affection समाने उदरे शयिता सोदर्या, तस्या स्नेह त or सोदर्याया स्नेह त सोदर्यास्नेह Vide Pānini — सोदराद्य This is better than the reading सोदर्यस्नेह printed in the text Of course it is possible to support this reading too with some amount of grammatical ingenuity दक्षिणेन To the right, an Indeclinable ending in एनप् शाखा एव बाहा ताभि शाखाबाहाभि बाहा and बाहु are synonyms

Verse 13 सकल्पित. The words of the verse will perhaps warrant the inference that Dushyanta was the bridegroom whom the father had in mind for Śakuntalā But it would be reasonable to assume that Kāśyapa's intention was to give his daughter in marriage to a worthy husband, not necessarily to Dushyanta

Page 120 हस्ते निक्षेप हस्तनिक्षेप An entrustment of a thing into the hands of another, a thing so entrusted अय जन By this phrase the two friends of Śakuntalā refer to themselves. जन is a collective noun अलं रुदित्वा A root placed in juxtaposition with the particle अल or खलु in the sense of negation takes the suffix त्वा (क्त्वा) optionally Pānini —अलखल्वो प्रतिषेधयो प्राचा क्त्वा क्त्वा being a कित् will prevent the Guna substitution of the final vowel or the penultimate short of a preceding root But where it takes the augment इट् the Guṇa referred to above takes place under Pānini —न क्त्वा सेट् But रुद् and a few other roots preceding त्वा are specifically exempted from this rule Pānini —रुदविदमुषग्रहिस्वपिप्रच्छ. सश्च As such no Guna takes place and we get the form रुदित्वा भवतीभ्यामेव Far from exhibiting weakness, you two are the persons to cheer her up न विद्यते अघ यस्य स अनघ प्रसव यस्या अनघप्रसवा An idiomatic expression denoting one that passes through a safe delivery

Page 121 **Verse 14** This refers to a deer clinging to Śakuntalā so as to impede her gait कुशाना सूचय, ताभि विद्धे Pricked by the tips of grass. यस्य मुखे. व्रणविरोपण Healing the wound. इङ्गुदीना तैल The oil of Ingudī trees has got the effect of healing wounds. त्वया न्यषिच्यत. श्यामाकाना मुष्टिभि परिवर्धित ,अनुकम्पित. स श्यामाकमुष्टिपरिवर्धितक The commiserated one that was brought up by you with morsels of Śyāmāka grain. कृतक पुत्र: पुत्रकृतक, the sequence of the component parts of the

compound being reversed on the model of मयूरव्यंसक सोऽयं मृग ते पदवीं न जहाति, Present tense of हा to abandon, 3rd conjugation, Parasmaipada

Page 122 Verse 15 उत्पक्ष्मणो etc Kāśyapa advises Śakuntalā to stop her flow of tears उद्गतानि पक्ष्माणि ययोस्तयो उत्पक्ष्मणो नयनयो Śakuntalā's eyelashes were upturned This shows the avidity with which she gazes at the deer उपरुद्धा वृत्ति येन त उपरुद्धवृत्तिं It impedes the range of your eyes The word वृत्ति which is the latter member of the compound relates directly to नयनयो. which is outside the compound The rule is that all members of a compound or at any rate the latter member of it should be self-sufficient in order to ensure सामर्थ्य or coherence which is the basic foundation of a compound But deviations from a strict conformity with this rule are permissible sometimes on the maxim—सापेक्षत्वेऽपि गमकत्वात्समास Though the latter member of a compound has an expectancy for an extraneous word such member is assumed to denote its own idea in its bearing on the extraneous word and as such is presumed to denote a finite idea by itself In effect नयनयो उपरुद्धवृत्ति means उपरुद्धनयनवृत्ति बाष्प कुरु Make your tears How ? विहत अनुबन्ध यस्य त विहतानुबन्ध Stripped of their continuity Of course the tears that have already gathered are bound to fall down, but give no room for fresh tears to gather Why ? नताश्च उन्नताश्च भूमिभागा , अलक्षिताः नतोन्नतभूमिभागा यस्मिन् तादृशे अस्मिन् मार्गे

In this path in which the dips and heights are unnoticed as a result of tears ते पदानि Your footsteps. विषमीभवन्ति खलु Stumble. खलु shows that this is the reason

भगवन् The usual term by which sages are addressed आ उदकान्तात् These are two separate words Or ओदकान्तात् may be taken as a single word constituting an Avyayībhāva compound under Pānini —नाव्ययीभावादतोऽन्त्वपञ्चम्या Up to any stretch of water like a tank, lake etc स्निग्धो जन A friend or relation अनुगन्तव्य. Kātayavema quotes a Smrti to this effect—ओदकान्तात्प्रिय पान्थमनुव्रजेत्. इति श्रूयते It is so laid down in scriptures सन्दिश्य After leaving your message क्षीरप्रधानो वृक्षः क्षीरवृक्ष A tree yielding exudations It refers to four species of trees —चतुर्णा क्षीरवृक्षाणा न्यग्रोधोदुम्बराश्वत्थमधूकाना Here it refers to a banyan tree

Page 123 प्रशस्त युक्त युक्तरूप Well fitting प्रशसाया रूपप् सहचरम् अपश्यन्ती The she-chakravāka fails to notice her mate as he is intercepted by a lotus-leaf Though the interception is slight the grief of separation is acute This foreshadows the total forgetting of Śakuntalā by Dushyanta due to the curse of Durvāsas resulting in the repudiation scene of the Fifth Act दुष्कर खल्वह करोमि Cf Rāmāyana —दुष्कर कृतवान् रामो हीनो यदनया प्रभु । धारयत्यात्मनो देह न शोकेनावसीदति ॥ (Sundara Kānda XV—53)

Verse 16 एषाऽपि This female ruddy goose प्रियेण विना In the absence of her lover. विषादेन दीर्घतरा रजनीं गमयति

Though the night is prolonged by grief she spends it somehow As to Chakravāka couples living separate at night see notes at page 334 आशाबन्ध (जन) गुर्वपि विरह-दु ख साहयति causal of सह् to endure Cf आशाबन्ध कुसुमसदृश प्रायशो ह्यङ्गनाना सद्य पाति प्रणयि हृदयं विप्रयोगे रुणद्धि Megha I—10.

Page 124. इति = वक्ष्यमाणप्रकारेण. स राजा तच्छब्द बुद्धिस्थ-परामर्शक

Verse 17 अस्मान् साधु etc This stanza is the third of the gems of poetry in the Fourth Act Some hold that this is the best of all the four This represents the message sent by Kanva to Dushyanta सयम धन येषा तान् सयमधनान् अस्मान् साधु विचिन्त्य After fully considering that we are persons whose wealth is penance Two currents of thought are noticeable throughout this verse, one of appeal, the other of admonition In a tone of appeal Kanva states—We are rich in penance, but poor in riches Any valuable presents that will befit a royal bridegroom cannot be expected of us Nevertheless our treasure being much superior to all worldly riches, you can expect the benefit of our penance which will accrue to yourself So in the absence of any dowry of material value you can pay due regard to Śakuntalā. By way of admonition —Note, we are all-powerful through our penance and can damn you if you misbehave The plural in अस्मान् refers to Kanva and all other elderly sages standing *in loco parentis* to Śakuntalā, or to Kanva singly in order to impress

the power of penance विचिन्त्य governs two other objects besides अस्मान् The next point for consideration is set out thus-उच्चै कुल चात्मन Consider your own lofty heredity उच्चैस् An Indeclinable used adjectivally to कुल You are born of an illustrious family So we expect you to conduct yourself as befits a scion of a noble family On the side of admonition the statement implies—As you belong to a high family the greater will be your degradation in the event of a lapse The higher a man's status the greater the pitfalls The next thing to be considered is set out thus.—त्वयि अस्या स्नेहप्रवृत्ति Her feeling of love towards you—a love, spontaneous and divine ता brings out the eminence of स्नेहप्रवृत्ति A love so reputed for its sincerity and all other good virtues प्रसिद्धपरामर्शी तच्छब्द Further कथमपि अबान्धवकृता Not in any way brought about by kinsmen So loving a wife must be dearly looked after by you. On the side of admonition the implication is—No kinsman opened the topic of marriage In fact I, her parent, was far away from home when by your mutual consent you took the hand of Śakuntalā The whole responsibility is yours, and it is your duty to discharge it in the most scrupulous manner Having directed a consideration of all these three things, Kanva states his request in the third foot दारेषु (मध्ये) सामान्या प्रतिपत्ति पूर्वं यस्मिन् कर्मणि तत्तथा By offering an equal treatment among your wives Kātayavema gives a special interpretation सामान्यप्रतिपत्ति or the usual treatment comes first and then विशेषप्रतिपत्ति or an

exceptional treatment. So सामान्यप्रतिपत्तिपूर्वक refers to the latter The idea is—She must be given a preferential treatment Some scholars split up the first सा as a separate word from the rest, then we get मान्यप्रतिपत्तिपूर्वक By offering an honourable treatment. त्वया द्रष्टया Kanva appeals to the king to place his daughter on an equal footing with other wives or on a superior footing as indicated above notwithstanding the lack of affluence in her parental home The admonitory construction is easy to follow. In the fourth foot Kanva states—'The rest lies in the hands of Providence' अत पर The rest भाग्ये आयत्त Depends on good luck 'Of whom' is not stated explicitly, apparently of both the bride and the bridegroom. Or भाग्य merely means Fate. Amara —दैव दिष्ट भागधेय भाग्य स्त्री नियतिर्विधि· तत् वधूबन्धुभि न वाच्य खलु Anything more need not be said by a bride's relations whether by way of appeal or by way of admonition Or anything more should not be stated by a bride's relation What all they can ask for is a proper treatment for the bride Certainly it is not for them to ask for any shower of special favours which a husband might be prepared to make of his own accord

लोक जानन्तीति लोकज्ञा Knowers of the world

Page 125 Verse 18 This is considered by some as the fourth best stanza of this Act In this verse Kanva counsels his daughter about the way in which she should behave towards the several persons in her

new associations गुरून् शुश्रूषस्व The root श्रु when followed by the desiderative suffix सन् takes the Ātmanepada terminations Pānini —ज्ञाश्रुस्मृदृशां सनः शुश्रूषलिट्, to wish to hear, to serve समान• पति यासा ता सपत्न्य The suffixes नुक् and ङीप् are added in the feminine gender under Pānini —नित्यं सपत्न्यादिषु सपत्नीजने Towards your co-wives प्रियसखीवृत्तिं कुरु Treat them like dear friends, don't be envious विप्रकृतापि Though served ill, रोषणतया भर्तुः प्रतीपं मा स्म गमः Do not turn adverse towards your husband In juxtaposition with मा (माङ्) a root takes the Aorist terminations in the significance of any tense or mood (सर्वलकारापवादः) and the terminations of the Imperfect or Aorist tense optionally if further juxtaposed with the particle स्म Vide Pānini —माङि लुङ् and स्मोत्तरे लङ् च Further the initial augment अ of the root characteristic of the Aorist and Imperfect tenses drops in such cases परिजने भूयिष्ठं दक्षिणा भव दक्षिण Obliging, accommodating भाग्येषु अनुत्सेकिनी भव उत्सेक Pride एवं By following the conduct counselled in the first three feet of the verse युवतयः गृहिणीपदं यान्ति Thus do young women rise to eminence as housewives. वामाः Women who are the opposite of these or who are perverse by nature कुलस्य आधयः Are the bane of their families Amara —[illegible]
एतत् परिमाणं अस्य एतावान्

Page 126. प्रियंवदामिश्रे सख्यौ means Priyamvadā and Anasūyā

Verse 19 Kanva consoles Śakuntalā by saying that she will forget the grief of separation in the midst of new environments प्रशस्त अभिजन अस्यास्तीति अभिजनवान् तादृशस्य भर्तु श्लाघ्ये गृहिणीपदे स्थिता सती विभवेन गुरुभि Weighty by reason of the stakes involved तस्य कृत्यै प्रतिक्षण आकुला च सती You will be too busy with the affairs of the royal household अचिरात् पावन तनय प्रसूय च And after giving birth to a holy son ere long प्राची अर्कमिव Like the eastern quarter giving rise to the Sun हे वत्से मम विरहजा शुच त्व न गणयिष्यसि You will forget the grief due to my separation Some critics hold that this verse is one of the four gems in the Fourth Act In that case one of the four already mentioned will have to be dethroned Perhaps they would have this in the place of शुश्रूषस्व etc

Page 127 यदिच्छामि ते तदस्तु, not यदिच्छसि, because a parent's wish will be more beneficial than the child's own immature wish The parents' aim will be the maximum long-standing benefit for the child whereas the child will only wish for what is pleasing on the occasion द्वे अपि Note the absence of Sandhi due to Pānini —ईदूदेद्द्विवचन प्रगृह्यम् प्रत्यभिज्ञाने मन्थर Slow in recognition

Page 128 अतिस्नेह पापशङ्की This is an oft-quoted proverb अतिशयित स्नेह अतिस्नेह Deep attachment पाप शङ्कितु शीलमस्येति पापशङ्की Is prone to suspect evil Fond persons generally entertain misgivings about their dear ones युगस्य अन्तर युगान्तर The space occupied by

a Yuga युग is generally the shaft of a yoke As a measure of distance it denotes 4 cubits—हस्तचतुष्टय. The Sun having ascended four cubits is only a rough estimate by the eye Or युग in effect refers to the fourth division of the sky since there are four Yugas as applied to time If we adopt this meaning the dissolution may be made out as अन्यो युग युगान्तर आरूढ =आ रुह् + त

Verse 20 According to Kale this is the last of the best four ślokas of this Act चत्वार अन्ता यस्या सा चतुरन्ता च सा मही च, तस्या सपत्नी चिराय भूत्वा चतुरन्त Bounded by the four seas. The word चतुर् itself suggests the idea of seas विशेषणेनैव विशेष्यप्रतिपत्ति. Or bounded by the four quarters In any case the reference is to the whole Earth Since the Earth is generally treated as a king's wife, a queen is the co-wife of the Earth. प्रतिगत. रथ प्रतिरथ One who opposes a warrior's chariot, a rival न विद्यते प्रतिरथ यस्य अप्रतिरथ One who has no rival among chariot-warriors दुष्यन्तस्यापत्य पुमान् दौष्यन्ति निवेश्य Having settled in marriage or married life Vide Bhāguri quoted by Kātayavema —निवेश स्याद्विवाहे च वेशने सदनेऽपि च तस्मिन् अर्पित कुटुम्बभर येन तेन तदर्पितकुटुम्बभरेण भर्त्रा सार्धं शान्ते अस्मिन् आश्रमे पुन पद करिष्यसि

Page 129 परिहीयते—a कर्मकर्तरिप्रयोग of हा with परि to dwindle. अथवा etc is addressed to Kāśyapa A stage-directien to this effect is desirable, especially when there is no Vocative उपरुध्यते Passive of रुध् with उप मम कृते For my sake उत्कण्ठा सजाता अस्येति उत्कण्ठित Afflicted with anxiety

Verse 21 वत्से त्वया पूर्वं रचित रचितपूर्वं त That used to be formerly offered by you, adjectival to नीवारबलि उटजस्य द्वारे विरूढ The handfuls of wild corn thrown near the threshold of the cottage by way of oblations to the gods, Pitrs, animals and birds and living beings, that remained scattered after consumption by animals and birds, have taken root in the earth and have sprouted up again नीवारबलि विलोकयत मम शोक कथ नु शम एष्यति 2nd Future of इ to go The growth of corns so near the cottage sprung from the remnant of oblations is bound to remind me of you frequently and rouse the grief of separation

Page 130 शिवास्ते पन्थान सन्तु is the usual offer of good wishes when parting company. सहयायिन refers to Śārngarava and others वनराज्या By the woods अनुगच्छत Imperative, 2nd person dual of गम् with अनु to follow एव द्रष्टु शीलमस्या इति एवदर्शिनी Prone to see thus स्नेहप्रवृत्तिरेवदर्शिनी an instance of what is known as Transferred epithet in English The vision of a loving person is attributed to love itself स्वास्थ्य Relief

Page 131 **Verse 22** कन्या हि परकीय एव अर्थं परिग्रहीतृ an acceptor, a husband परिग्रहीतुः Genitive. तामद्य संप्रेष्य (स्थितस्य) मम अय अन्तरात्मा प्रकाम विशदो जात विशद Tranquil. Like what? प्रत्यर्पित न्यास येन स इव As one would get relief on handing back the charge committed to him by another

The End of the Fourth Act

The Fifth Act

Page 132 The scene of action which has been laid in the penance-grove in the last four Acts now shifts to the Royal palace, and it continues there throughout the Fifth and Sixth Acts At the end of the last Act Śakuntalā has started on her journey The actual journey is not stage-worthy under the rule दूराध्वान etc What is now to be presented is only the arrival of Śakuntalā and party at the palace, and preparatory to the same, the King and Vidūshaka are first introduced as seated conversing with each other

आसनस्थ This certainly applies to Vidūshaka too कर्णं दत्वा Lending the ear संगीतशालान्तरे It can be gathered that music halls were attached to royal homes in ancient India reserved for the entertainment of the royal ladies अवधान Attention is needed to hear it So it must be the gentle voice of a lady देहि Imperative, 2nd person singular of दा कल Sweet and indistinct Amara —ध्वनौ तु मधुरास्फुटे । कल कला चासौ विशुद्धा च तस्या कलविशुद्धाया विशुद्ध Faultless विशुद्धा is a technical variety of गीतिs which are said to be fivefold But the proper view will be to construe विशुद्ध as faultless, free from faults such as these—शङ्कित भीतमुत्कुष्टमव्यक्तमनुनासिक स्वरसयोग The permutation and combination of the notes इव indicates an inference श्रूयते Is heard तत्रभवती This term of respect

is used on account of her association with the king. हंसपदिका is one of the king's consorts She is mentioned in this single connection in the whole of the play. She never enters the stage She sings behind the screen, and the voice is heard by the king and Vidūshaka on the stage She is introduced solely for the purpose of singing a song which faintly rouses the king's reminiscences of a forgotten love, and it suggests in particular the forgetfulness of the king about Śakuntalā caused by the curse of sage Durvāsas वर्णपरिचय A practice on the notes of a musical song आकाशे गीयते The song is heard to proceed from the sky, strictly speaking, from somewhere behind the curtain This is distinct from the technical variety of आकाशभाषित in which there is a pretence of a query and an answer with the words किं ब्रवीषि and so on

Verse 1 This verse is allegorically addressed to a bee हे मधुकर O bee अभिनव मधु, तस्मिन् लोलुप सन् Fond of tasting a new kind of honey चूतमञ्जरी तथा परिचुम्ब्य Having sipped the mango blossom so fondly The idea is that you tasted the juice of the mango flower in eagerness for a different kind of honey You tasted it for mere curiosity, not out of a sincere liking, for you have now gone back to your usual lotus. कमलमेव वसति. (कमले वसतिर्वा), कमलवसतिरेव कमलवसतिमात्र, तस्मिन् निर्वृत Indulging but in your lotus-residence एना refers to चूतमञ्जरीं कथं विस्मृतोऽसि विस्मृत used in the sense of विस्मृतवान् In Prākrt the differentiations of suffixes

are not strictly observed This stanza is a rebuke by the king's Bhoginī Hamsapadikā for his fickleness in love towards her, now that he has reverted to his former love for the queen. This verse suggests to the mind's eye of the reader the picture of the king who has grown totally oblivious of his love for Śakuntalā and confines his attentions to the ladies of his palace कथ suggests that the change is inconceivable

Page 133 अहो is an Interjection of joy राग परिवाहयतीति रागपरिवाहिणी अक्षरार्थं The sense of the song as distinct from its melody स्मित कृत्वा The king begins to explain the implication of the song अय जन means myself सकृत् कृत प्रणय येन कृतप्रणय Or अय जन may be taken to refer to Hamsapadikā, in which case कृतप्रणय· should be dissolved as कृत प्रणय यस्मिन् She was once fondled, but not cared for later तत् Therefore अस्या to be taken along with मदुपालम्भ देवीं वसुमती अन्तरेण On account of my attitude towards queen Vasumatī to whom I have restored my affections मदुपालम्भ A taunt of me अवगत The suffix त is used in the Active significance, for the roots that are गत्यर्थ and ज्ञानार्थ are interchangeable Vide Pānini —गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च. Or अवगत is used in the sense of अवगमितः on the principle that roots sometimes signify their causal अन्तर्भावितणिच्कप्रयोग उच्यता Passive Imperative of ब्रू निपुणमुपालब्धोऽस्मि I have been cleverly rebuked by a covert reference to a disloyal bee.

यद्भवानाज्ञापयति I have to obey your orders, however much I fear that I may become the target of Hamsa-padikā's anger तया गृहीतस्य Vidūshaka imagines that he will be seized and kept in confinement as a reward for the service done to the king परकीयैर्हस्तै If she at least seizes me with her own hand, it will be some consolation She will not even give me that joy She will effect my seizure by the hands of others शिखण्डके They will seize me in the tuft for man-handling me Then who will come to save me? नास्ति मे मोक्ष No help An analogy is furnished for the situation अप्सरसा शिखण्डके गृहीतस्य वीतरागस्येव Suppose an Apsaras or celestial damsel takes hold of a man averse to worldly pleasures and steeped in renunciation How much would he struggle to get out of her hold? Or वीतराग need not be taken in the general sense of a Jñānin It may refer simply to a man who dislikes her All the North Indian readings add ताड्यमानस्य after शिखण्डके All the South Indian readings properly omit the word, for the idea can be had by implication

Page 134 गच्छ You had better go, notwithstanding your fears The king knows that Vidūshaka's fears are supposititious He is confident that his Vidūshaka can deal with the situation नगरे भव नागरिकतस्य वृत्त्या In the method characteristic of a citizen The idea is that a citizen is highly polished in manners and speech and can win the hearts of ladies by

his politeness एना सज्ञापय Inform her Of course the manner of approach is known to you नागरिक is largely used in the science of erotics to denote a person who is an adept in winning the hearts of ladies का गति *Willy nilly*, I have to go निष्क्रान्त Vidūshaka walks out apparently to pacify Hamsapadikā किं नु खलु The king feels that somehow his latent feelings have been stirred up on hearing the song गीतार्थं आकर्ण्य On hearing the song and noting its meaning इष्टजनविरहात् ऋतेऽपि Though I do not undergo separation from any dearly loved person ऋते, an Indeclinable meaning 'without' governs a noun in the Ablative case बलवत् Violently उत्कण्ठितोऽस्मि I am affected by anxiety All this, it can be easily seen, refers to his love for Śakuntalā which is entirely forgotten अथवा shows that his anxiety is not a surprise

Verse 2 Dushyanta ascribes the vague longing that has overtaken him to some subtle reminiscence impressed on his mind from a previous birth This stanza brings out the firm conviction of the poet in the theory of the transmigration of the soul with all its attendant latent impressions रम्याणि The noun रूपाणि understood वीक्ष्य While enjoying the sight of pleasant objects मधुरान् शब्दान् निशम्य च And after hearing sweet sounds सुखितोऽपि जन्तु A person who is in the enjoyment of happiness पर्युत्सुक भवतीति यत् That he becomes possessed of a vague craving as though unsatisfied

It is natural for men deprived of the pleasures of the company of their sweethearts to be overpowered with a zeal to enjoy happiness If a man who is in the enjoyment of all possible comforts entertains a vague craving as if it were unsatisfied, there must be some strong reason for it The reason is set out in the second half of the verse तत् Therefore. The idea is—'Therefore the inference is' भावे स्थिराणि Firmly seated in the heart in the form of subtle impressions. जननान्तरसौहृदानि The affinities of a different birth. स्मरति नून Indeed he recollects. अबोधपूर्वं Unconsciously बोध पूर्वं. यस्मिन् कर्मणि तत्तथा बोधपूर्वं, न बोधपूर्वं अबोधपूर्वं Without his own knowing it, unwittingly, involuntarily चेतसा By the mind Of course every recollection is caused by the mind What is the purpose of saying—'By the mind?' The idea is that there is an absolute lack of external agencies or circumstances that would contribute to the recollection The affinities of a past birth leave a permanent impress upon the soul with the result that they continue in a latent form in the succeeding birth This latent impression is called वासना, भावना or संस्कार In the place of पर्युत्सुको भवति there is a reading पर्युत्सुकीभवति But the poet is not likely to have used a compound which could be avoided अन्यत् जननं जननान्तर A compound of the मयूरव्यंसक type सौहृद The derivation presents some difficulty If सुहृदो भाव be intended the form will be सौहार्द by reason of उभयपदवृद्धि

laid down by Pāṇini —हृद्भगसिन्ध्वन्ते पूर्वपदस्य च. Hence Vāmana in his Kāvyālamkāra dissolves it as सुहृदयस्य भाव by the addition of अण् and the substitution of हृद् for हृदय युवादित्वादण् तत 'हृदयस्य हृल्लेखयदण्लासेषु' इति हृद्भाव आदिवृद्धि comes as usual Vide Vāmana —सौहृदर्दौर्हृद-शब्दावपि हृद्भावात (V-2-83) By way of parallel to this śloka Prof A B Gajendragadkar cites the following extract from Charles Dickens's Oliver Twist—

'Thus a strain of gentle music, or the rippling of water in a silent place, or the odour of a flower, or the mention of a familiar word will sometimes call up sudden remembrance of scenes that never were in this life, which vanish like a breath, which some brief memory of a happier existence long gone by would seem to have awakened, which no voluntary exertion of mind can recall'

This extract looks as though it were a paraphrase of the present verse Prof Gajendragadkar deserves all praise for finding out this apt parallel from a foreign literature.

कञ्चुकी A Kañchukin has been defined thus —
अन्त पुरचरो वृद्धो विप्रो गुणगणान्वित । सर्वकार्यार्थकुशल कञ्चुकीत्यभिधीयते ॥
A Kañchukin is an old man in charge of the harem, clever, experienced and faithful, generally a Brahmin कञ्चुकी so-called, perhaps because of the कञ्चुक—a long thin robe that he used to wear. Amara :— सौविदल्ला कञ्चुकिन .

Page 135 Verse 3 The Kañchukin enters giving vent to his feelings of despondency at the infirmities of old age as is usual with several other chamberlains of other dramas Cf —अन्त पुराणा विहितव्यवस्थ पदे पदेऽह स्खलितानि रक्षन्। जरातुर सप्रति दण्डनीत्या सर्वं नृपस्यानुकरोमि वृत्तम् ॥ Nāgānanda IV—1 नोच्चै सत्यपि चक्षुषीक्षितमल श्रुत्वापि नाकर्णित शक्तेनाप्यधिकार इत्यधिकृता यष्टि समालम्बिता। सर्वत्र स्खलितेषु दत्तमनसा यात मया नोद्धत सेवास्वीकृतजीवितस्य जरसा कि नाम यन्मे कृतम् ॥ Venīsamhāra II—1 In Mālavikāgnimitra the Chamberlain enters without disparaging his old age आचार A sign of office इति For that reason अवहितेन मया I had to studiously carry a cane-stick in my younger days as an insignia of my office as a superintendent of the harem या वेत्रयष्टि गृहीता Of course the cane-staff marking his office, it may be presumed, was provided with a silver cap and circular sheet bearing ornamental designs worthy of use at a royal household राज्ञ अवरोधगृहेषु अवरोध means a harem as also the inmates of a harem अवरुध्यत इति अवरोधः Royal ladies were under restrictions The proverb may be recalled असूर्यंपश्या राजदाराः As applied to the ladies' court अवरोध may be derived as अवरुध्यन्ते स्त्रिय अस्मिन्निति गृह is generally used in the masculine plural Amara:— गृहा पुसि च भूम्न्येव It is for that reason गृहेषु is employed Of course there is also गृह in the neuter singular सैव That self same cane staff बहुतिथे काले गते सति बहूना पूरण बहुतिथ Pānini —तस्य पूरणे डट् and बहुपूगगणसङ्घस्य तिथुक्. प्रस्थाने विक्लवा गति यस्य तस्य मम अवलम्बनाय इय अवलम्बनार्था जाता.

काम No doubt, even though धर्मकार्य Attending to the administration of justice The idea is—The advent of sages sent by Kāśyapa is presumed to be for getting some redress from the king, and as such it deserves priority of attention अतिपातयितु न योग्यं अनतिपात्य Unfit to be delayed. तथापि etc states the reason why the chamberlain is reluctant to communicate the matter at once to the king धर्मस्य आसन धर्मासन The reason for his reluctance is that the king has just now risen from his judicial seat उपरोध कर्तुं शीलमस्य उपरोधकारि The arrival of Kanva's disciples is calculated to cause disturbance at a time when he needs rest most अथवा This shows his reason for deciding to apprise the king of the arrival of sages notwithstanding his own reluctance न विद्यते विश्रमः यस्य स अविश्रम Giving no rest लोकस्य तन्त्र, तस्य अधिकारः The office of superintending the affairs of the world

Verse 4. The chamberlain likens the king in his ceaseless toil to the Sun, the wind and Ādiśesha who bears the Earth भानु . सकृत् Once युक्ता तुरङ्गा· येन स युक्ततुरङ्ग एव The Sun had once yoked his horses. He is driving on them for ever रात्रौ च दिवा च रात्रिंदिव—a compound enjoined under Pānini —अचतुर etc शेषः सदैव आहित भूमिभारः येन स After mentioning the three Upamānas the verse deals with the king who is the Upameya षष्ठांश वृत्ति यस्य तस्य. The king draws an one-sixth share of the produce as revenue. Hence

षष्ठांशवृत्ति is itself used by the poet as an epithet of the king एष धर्मः Ceaseless attention is his duty.

Page 136 नियोग refers to the chamberlain's official duty of reporting the advent of visitors

Verse 5 एष देव outside the verse has to be taken along with the predicate निषेवते in the verse. The first प्रजा means subjects, the second प्रजा children तन्त्रयित्वा After directing them in their respective work. शान्तमनाः सन् With a mind relieved of worries विविक्तं निषेवते Resorts to solitude In the place of शान्तमना there is also a reading श्रान्तमना meaning 'with a weary mind' The second half of the verse sets out an analogy for the king's seeking solitude यूथानि सञ्चार्य Generally elephants graze in batches A lord elephant directs their journey. यूथ refers to गजयूथ from the context सञ्चार्य Indeclinable past participle of the causal of चर् with सं to roam about. रविप्रतप्त द्विपेन्द्र The leading tusker heated by the Sun दिवा An Indeclinable meaning during the day शीतं स्थानमिव As the tusker would resort to a cool place.

उपत्यका Slope adjoining a mountain Amara — उपत्यकाद्रेरासन्ना भूमिरूर्ध्वमधित्यका Pānini — उपाधिभ्यां त्यकन्नासन्नारूढयोः उपत्यकायां यदरण्यं तत्र वासिनः स्त्रिया सहिता सस्त्रीकाः स्त्री of course refers to Śakuntalā The elderly Gautamī can be ignored as her presence in the company of sages is not likely to be of any special import. Or dissolve it as स्त्रीभ्यां सहिताः. सप्राप्ता That they carry a message from Kāśyapa should have been intimated by

them to the Kañchukin in the first instance Their idea was certainly that the mention of Kāś-yapa's name and the arrival of a lady will be sufficient to rouse the recognition of the king श्रुत्वा On hearing this देव प्रमाण Your Majesty is the authority to decide what to do

Page 137 अथ किं is a pair of Indeclinables meaning—yes श्रुतिषु दृष्टः श्रौत अण् is affixed under Pāṇini —तत्र भव Rites enjoined by the Śrutis or Vedas are श्रौत as distinguished from स्मार्त rites enjoined by Smṛtis विधिना By the procedure प्रवेशयितु=अमून् प्रविष्टान् कर्तुं प्रतिपालयामि from पाल् with प्रति to await, to expect वेत्रवति There is no stage direction for the entry of the female doorkeeper It is to be presumed that from the very start she stands at a distance ready to comply with any call from the king प्रतीहारी A female doorkeeper प्रतीहारः A doorkeeper Amara — प्रतीहारो द्वारपालद्वा स्थद्वा स्थितदर्शका प्रतीहार=प्रति-हृ+घञ् When followed by a root affixed with घञ् the prefix प्रति lengthens its final इ when the word thus formed denotes an object other than a human being Vide Pāṇini — उपसर्गस्य घञ्यमनुष्ये बहुळम् So the form प्रतीहार will be grammatically correct only when it is used to denote a gate. When it denotes a doorkeeper the form according to Pāṇini will be प्रतिहार. But the word प्रतीहार. is largely used in the sense of doorkeeper in practice It has been thus explained in Bālamanorama —दौवारिके प्रतीहारशब्दे दीर्घस्तु अप्रामाणिक । यद्वा प्रतीहार द्वारं,

तत्स्थत्वान्मनुष्ये गौण । चरितार्थस्य भाव चरितार्थता Satisfaction due to success दु ख उत्तर (प्रधान) यस्या सा दु खोत्तरा Dominated by misery

Page 138 Verse 6 प्रतिष्ठा Status, power, ascendancy to power औत्सुक्यमेव औत्सुक्यमात्र अवसाययति Causal of सो with अव The attainment of regal power simply removes the longing for it लब्धस्य परिपालनमेव वृत्तिः लब्धपरिपालनवृत्ति. The maintenance of what has been achieved एव क्लिश्नाति. जन (understood) Is taxing राज्य, Kingship नातिश्रमापनयनाय Is not for removing worry न च श्रमाय Nor for causing worry An analogy is furnished for the same स्वहस्तेन धृत दण्ड यस्य तादृश आतपत्रमिव Like an umbrella whose handle is held by oneself

विजयता The Parasmaipada root जि when prefixed with वि or परा takes the Ātmanepada Vide Pānini .- विपराभ्या जे

Verse 7 स्वस्य सुख स्वसुख, निर्गत अभिलाष यस्मात् सः निरभिलाष, स्वसुखे निरभिलाष सन् लोकहेतो खिद्यसे Indifferent to your own happiness, you toil for the sake of the people हेतु meaning—for the sake of—when governing a predicate takes the Genitive case Pāṇini — षष्ठी हेतुप्रयोगे अथवा Or rather दिने दिने प्रतिदिनं Avyayībhāva compound ते वृत्ति Your mode of life एवविधैव Is only of this stamp The idea of the first half of the verse is substantiated by an analogy set out in the second half पादैः पिबतीति पादप A tree, lit, that which drinks water by its roots तीव्र उष्ण मूर्ध्नां अनुभवति Enjoys excessive heat by its head संश्रितानां परितापं छायया शमयति.

Page 139 Verse 8 The first minstrel has generally referred to the ceaseless toil of the king The second one refers to particular acts which the king does आत्त दण्ड येन स आत्तदण्ड सन् Wielding the power of punishment विमार्गे प्रस्थिता तान् नियमयसि You restrain those that err विवाद प्रशमयसि You settle the disputes of the people रक्षणाय कल्पसे You offer protection विभवेषु अतनुषु सत्सु When a man has plenty of riches ज्ञातय सन्तु नाम Let there be any number of kinsmen who will flock नाम denotes contempt प्रजाना बन्धुकृत्य The work of kinsmen towards the subjects त्वयि तु परिसमाप्त Finds its final goal in you

एते क्लान्तमनस पुनर्नवीकृता स्म The praise bestowed by the minstrels is said to have removed the fatigue of the king's mind and made him fresh अभिनवेन समार्जनेन सश्रीक Beauteous by reason of a fresh cleaning of the floor होमस्य धेनु होमधेनुः, सनिहित होमधेनु यस्मिन् स The importance of a sacrificial cow for a sage engaged in daily rites is prominently brought out in the first two cantos of Raghuvamśa in the case of Vasishtha's cow—Nandinī. अलिन्द· A courtyard

Page 140 Verse 9 The first three feet of the verse set out three surmises made by the king about his own misfeasance उपोढ = उप + ऊढ (वह् + त) उपोढ तप येषा तेषां व्रतिना तपः The penance of persons engaged in rigid austerities and possessed of abundant penance विघ्नै· किं तावद् दूषितं Has it been spoiled by disturbances ?

त्तावत् is a mere rhetorical flourish उत begins the next alternative धर्मारण्यचरेषु प्राणिषु केनचित् असत् चेष्टित Has any untoward act been committed towards the animals of the holy forest by some person? आहोस्वित् like उत is an Indeclinable meaning 'or' वीरुत् A plant वीरुधां प्रसव The growth of plants मम अपचरितै By my acts of misconduct, negligence विष्टम्भित Stopped इति आरूढा बहव प्रतर्का यस्मिस्तत् आरूढबहुप्रतर्कं मे मन My mind is filled with manifold speculations अत एव अपरिच्छेदेन आकुल Agitated by indecision as to what lapse has been committed by me

Page 141 The two disciples of Kanva, Śārngarava and Śāradvata give out their impressions about the royal household as they enter it first

Verse 10 महान् भाग (भाग्य) यस्य स महाभाग असौ नरपति This glorious king अभिन्ना स्थिति येन स काम (भवति) Is no doubt one that has never transgressed his duties वर्णाना Among the four castes making up the society अपकृष्टोऽपि कश्चित् Even a low person by birth or station न पन्था अपथ पथिन् at the end of a compound changes to पथ Pānini —ऋक्पूरब्धू.पथामानक्षे But when पथिन् is preceded by a negative particle न in a Tatpurusha compound the change is optional Pānini —पथो विभाषा And when the change takes place the Tatpurusha compound takes the neuter gender Pānini —अपथ नपुसकम् Example—अपथ or अपन्था अपथ न भजते Does not resort to a wrong path; does not commit a misconduct. काम applied to the second foot also तथापि

Nevertheless जनै आकीर्णं इद गृह हुतवहेन परीत इव मन्ये I view this thronged house as enveloped in fire Why? शश्वत् परिचित विविक्त यस्य तेन परिचितविविक्तेन मनसा With a mind perpetually accustomed to solitude The sage is prepared to concede that the reason is his own mentality, not any inherent defect in the royal household.

Verse 11 Śāradvata too thinks in a similar strain अहमपि इह सुखसगिन जन अवैमि The view that Śāradvata entertains of the people addicted to pleasures in the palace is amplified by four analogies स्नात अभ्यक्तमिव As one that had taken a bath would view one anointed with oil शुचि अशुचिमिव Note the gradation in which the similes are placed They refer in order to physical purity, mental purity, realisation and absolute freedom from worldly bondage–the four stages through which a person passes in the spiritual plane on his march towards मोक्ष While Śārngarava is filled with horror at the congested activity of the city-life and tries to run away from them as one would run away from a house enveloped in flames, Śāradvata on the other hand pities the people addicted to the comforts of the city and would rather have them free from their shackles, but the spirit of detachment is common to both the pupil-sages

निमित्त सूचयित्वा From the context निमित्त means an evil omen For a contrary use see निमित्तं सूचयन् at page 13 of the text where it means a good omen.

वाम Left वामेतर Right मे नयन किमपि विकरोति My right eye undergoes a change for some unknown reason The reading स्फुरति in the place of विकरोति is clearer It is a general belief that the throbbing of the right eye forebodes good for males and evil for females Likewise the throbbing of the left eye is inauspicious for males and auspicious for females

Page 142 प्रतिहतममङ्गल The suffix त in प्रतिहत denotes a wish प्रतिहत means प्रतिहत भवतु Vide Pānini '— आशसाया भूतवच्च Let the augury of evil be nullified वर्णाश्रमाणा रक्षिता The protection of castes and orders of life was the supreme duty of the king in ancient days मुक्त आसन येन स मुक्तासन Having left his seat, having risen from the seat as a mark of respect महाब्राह्मण This vocative, unlike at other places, is meant by Śārngarava in all earnestness to praise the greatness of the Purohit However, a vein of irony is noticeable inasmuch as his point of view differs from that of the priest The pupil thinks that the king is simply observing the ordinary etiquette in standing up Whereas the priest would construe it as an act of humility on the part of the king Hence Śārngarava says—वयमत्र मध्यस्था, the idea being that we take it as quite a usual act

Verse 12 तरव फलागमै नम्रा भवन्ति घनाः नवाम्बुभिः दूरविलम्बिनो भवन्ति सत्पुरुषा. समृद्धिभि अनुद्धताः भवन्ति एष परोपकारिणा स्वभाव एव It is in the nature of great men to be humble in the height of glory and opulence

Hence there is nothing to be wondered at in the king's offer of respects This verse occurs in Bhartrhari's Nītiśataka also

Page 143 प्रसन्न मुखराग येषा ते प्रसन्नमुखरागा With a bright colour of the face, with a cheerful countenance. विस्रब्ध कार्यं येषा ते विस्रब्धकार्या On a confident business

Verse 13 Consistent with the loss of memory due to the curse of sage Durvāsas, the king fails to recognise Śakuntalā and asks the sages who the lady was का Who? feminine स्वित् An Indeclinable, sometimes added to कि and its forms अवकुण्ठन अस्या अस्तीति अवकुण्ठनवती Possessed of a veil It is therefore clear that the purdah system was in vogue among royal ladies in ancient India न अतिपरिस्फुट नातिपरिस्फुट A compound of सुप्सुपा type शरीरस्य लावण्य शरीरलावण्य, नातिपरिस्फुटं शरीरलावण्य यस्या सा The beauty of whose person is not quite apparent, due to the veil तपोधनाना मध्ये In the midst of sages पाण्डुपत्राणा मध्ये किसलयमिव Like sprout in the midst of gray leaves लावण्य has been defined thus —मुक्ताफलेषु च्छायायास्तरलत्वमिवान्तरा । प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते ॥ It is an under current of brightness running as in pearls, to put it shortly, loveliness which is different from the features that go to make up the body Vide Dhvanyāloka —यत्तत्प्रसिद्धावयवातिरिक्त विभाति लावण्यमिवाङ्गनासु

कुतूहलं गर्भे यस्य स कुतूहलगर्भ. मे तर्क. My speculation; my surmise प्रसीदति Is at work. In the place of

प्रसीदति there is the reading न प्रसरति which means—Does not exercise its sway न निर्वर्णनीय अनिर्वर्णनीय Should not be looked at वर्ण् with निर् to observe परस्य कलत्र परकलत्र Another's wife कलत्र always neuter आर्यपुत्र is the general term of address by which a lady addresses her husband in dramas आर्यस्य आर्ययोर्वा पुत्र: Son of a respectable person or persons, referring to the father-in-law or both the parents-in-law

Page 144 विधिमर्हति विधिवत् Pānini —तदर्हम् अवहित =अव-धा+त Attentive युज्यस्व from युज् of the 4th conjugation, Ātmanepada अपि निर्विघ्न etc अपि is a particle of interrogation

Verse 14. त्वयि सतां रक्षितरि सति When you are there as the protector of the righteous धर्मक्रियाविघ्न कुत How will there be obstruction to the performance of religious duties? घर्म Hot Vide Medinī — घर्मं स्यादातपे ग्रीष्मेऽप्युष्णस्वेदाम्भसोरपि । घर्मा अशव यस्य तस्मिन् घर्मांशौ तपति सति When the Sun blazes तमः कथ आविर्भविष्यति Cf —सर्वत्र नो वार्तमवेहि राजन् नाथे कुतस्त्वय्यशुभं प्रजानाम् । सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथ तमिस्रा ॥ Raghuvamśa V—13

Page 145 राजेति शब्द राजशब्दः राजन् is usually derived thus:— राजत इति राजा One who shines But the etymology favoured by Kālidāsa is रञ्जयतीति राजा One who pleases (his subjects) Cf —यथा प्रह्लादनाच्चन्द्र प्रतापात्तपनो यथा । तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् ॥ Raghu IV—12 Also राजा प्रजारञ्जनलब्धवर्ण How the nasal in रञ्ज् drops is rather problematic Mallinātha explains that since roots have several meanings the root राज

means also to please Vide Malli :—यद्यपि राजशब्दो राजतेर्दीप्त्यर्थात्कनिन्प्रत्ययान्तो न तु रञ्जतेस्तथापि धातूनामनेकार्थत्वाद्रञ्जनाद्राजेत्युक्त कविना The derivation राजन् from the root रञ् is defensible according to Nirukta —अप्यक्षरसाम्यमात्राणि निर्ब्रूयात् अथ भगवान् अथ is a particle of interrogation लोकानुग्रहाय कुशली The idea is that the sage's welfare is sought not for his own sake, but for the sake of the people कुशलमस्यास्तीति कुशली Compare this with what follows in the enquiry of the king by the sage where the word used is अनामय Manu says that a Brahmin should be enquired his कुशल (well-being), a Kshatriya his अनामय, a Vaiśya his क्षेम and a Śūdra his आरोग्य Practically all the words are more or less synonymous Vide Manu —ब्राह्मण कुशल पृच्छेत्क्षत्रबन्धुमनामयम् । वैश्य क्षेम समागम्य शूद्रमारोग्यमेव च ॥ Manu Smrti II—127 स्वाधीन कुशल येषा ते स्वाधीनकुशला Those who have their well-being at their own command सिद्धय एषा सन्तीति सिद्धिमन्त Persons who have acquired powers through penance आमयस्य अभाव अनामय Freedom from sickness, good health, same as आरोग्य यन्मिथ etc The message of Kanva begins here समय Agreement मिथ समयात् By mutual agreement between yourself and my daughter मम इमां मदीया उपायस्त Aorist, 3rd person singular of यम् with उप The Parasmaipadi root यम् changes to Ātmanepadi when prefixed with उप in the sense of marrying Pāṇini —उपाद्यम स्वकरणे

Verse 15. अर्हन् A worthy person. अग्रे सरतीति अग्रसरः. The correct form will be अग्रेसर =अग्रे-सृ+ट

(कर्तरि) Vide Pāṇini —पुरोऽग्रतोऽग्रेषु सर्तेः pure Siddhānta Kaumudī thereon —अग्र अग्रेण अग्रे वा सरतीति अग्रेसर सूत्रे अग्रे इत्येदन्तत्वमपि निपात्यते । कथ तर्हि यूथ तदग्रसरगर्वितकृष्णसार इति । बाहुलकात् इति हरदत्त प्रकृष्ट अग्रसर प्राग्रसर त्वमर्हता प्राग्रसर न स्मृतोऽसि You are deemed by us as the foremost of the worthy To a worthy man must honour go शकुन्तला मूर्तिमती सत्क्रियेव Śakuntalā is verily honour in embodiment तुल्यगुण Equal in qualities वधूश्च वरश्च तयो समाहार त वधूवर The Samāhārā Dvandva is sanctioned by the Vārtikā —सर्वो द्वन्द्वो विभाषयैकवद्भवति समानयन् Bringing such a bride and bridegroom together प्रजापति Brahmā who brings about the matches of all persons चिरस्य After a long time Till now he has been bungling by bringing about ill-suited matches. वाच्य न गत Has steered clear of censure The fitness of the alliance has after all absolved the Creator from his usual condemnation

Page 146 आपन्नसत्वा Pregnant सहधर्मचरणाय The chief object of a marriage according to the Hindu ideal is the joint performance of religious duties by the husband and wife Accordingly the सकल्प for विवाह states the purpose as धर्मप्रजासपत्त्यर्थं 'For Dharma and offspring'

Verse 16. नापेक्षित etc त्वया गुरुजन नापेक्षित You didn't wait for the approval of elders In fact father Kāśyapa was then absent on a pilgrimage अनया बन्धुः न पृष्ट Nor did she consult any kinsman. This shows that Gautamī too was not aware of the love-affair.

एक एक यस्मिन् कर्मणि तत्तथा एकैकं modifying चरिते In an act done by each one for himself and herself एकैकस्य किं भणामि What shall I say to each one of you? There is no scope for others to speak The responsibility being all yours, it is your duty as husband to take her into your charge at once

किमिदमुपन्यस्त Kāśyapa's message and Gautamī's speech fill him with amazement.

Page 147 वचनोपन्यास refers to the king's statement—किमिदमुपन्यस्त पावक. खलु Is indeed fire, as severe and unbearable as fire

Verse 17 सती A chaste woman Amara —सती साध्वी पतिव्रता सतीमपि, ज्ञातिकुल एकः सश्रय यस्यास्तां One who always resides in the home of her kinsmen (parents). भर्तृमतीं A married woman whose husband is alive. जन. अन्यथा विशङ्कते People suspect her to be otherwise i e, as unchaste अत प्रमदा स्वबन्धुभि परिणेतु समीपे तस्य प्रियाऽप्रिया वा इष्यते In the place of प्रियाऽप्रिया वा there is a reading तदप्रियापि which is prosaic Whether the husband likes her or not, the place of the wife is by her husband's side For an untarnished name is superior to all the loving care that could be bestowed on a lady by her own relations

पूर्वं परिणीता परिणीतपूर्वां साम्प्रत Properly, justifiably.

Page 148. Verse 18 Śārngarava indicts the king on three alternative charges कृते कार्ये द्वेष कि Is your present pretence of ignorance due to a dislike for a

thing done in the past धर्मं प्रति विमुखता An aversion to duty कृता अवज्ञा A deliberate insult

असता कल्पनया प्रश्न असत्कल्पनाप्रश्न A question proceeding on an assumption of unrealities

अमी विकारा refers to the three lapses mentioned in the first half of the verse मूर्च्छन्ति Prevail, increase.

अभिज्ञास्यति 2nd future of ज्ञा with अभि to recognise.

Verse 19 The king expresses the dilemma in which he is placed The beauty of the lady in question is attractive, but his moral sense would not permit him to admit another's wife इदमुपनत This one which has come of its own accord एव रूप यस्य तद् एवरूप Possessed of such beauty अक्लिष्टा कान्ति यस्य तद् Whose loveliness is unlaboured प्रथमपरिगृहीत स्यात् Will it be one that has been already accepted by me? न वा Or not? इति अव्यवस्यन् Unable to decide between the two व्यवस्यन् Present participle of सो with वि and अव to decide, resolve अह न च खलु परिभोक्तु नैव शक्नोमि हातु I am not able either to enjoy it or to leave it Like what? अन्त तुषार यस्मिस्तत् अन्तस्तुषार कुन्द विभाते In the morning भ्रमर इव Like a bee unable to indulge in or quit a jasmine flower containing dew inside

Page 149 धर्मापेक्षिता Regard for morality, solicitude for righteous conduct—one of the traits of Dushyanta's character expressed through the mouth of the portress. जोष Adverb, meaning silently आस्यते

Impersonal form भवता or त्वया understood अभिव्यक्त-सत्वलक्षणा सत्व Pregnancy क्षेत्रिन् The owner of a field. अक्षेत्रिन् One who is not its owner क्षेत्र means both a field and a wife So क्षेत्रिन् is the legal husband अक्षेत्रिन् When I am not the legal owner of the field, in effect, when I am not her legal husband कथं प्रतिपत्स्ये How am I to accept her?

Page 150 मा तावत् You need not speak all this You pose yourself as entertaining a genuine doubt about your acceptance of this girl's hand You are not really to blame, but the blame lies on the sage who ratified your misconduct and condoned your guilt It was up to him to have punished your offence by the power of his penance

Verse 20 अभिमर्श Outrage, culpable conduct त्वया कृताभिमर्शां सुतां अनुमन्यमान मुनिर्नाम विमान्यः or मुनि विमान्यो नाम Sage Kāśyapa is alone to be condemned. जनै By all persons, understood Some annotators take त्वया along with विमान्य meaning—Is the sage to be slighted by you? But the former interpretation fits in better with the angry mood of Śārngarava The reason why the sage is blameworthy is given in the second half of the verse which sets out an adjectival clause correlating to मुनि येन By whom मुष्ट स्व अर्थं प्रतिग्राहयता The rightful owner who has his himself tendered his valuable possession as a gift to the very person who has stolen पात्रीकृत दस्युरिव असि You are like a robber who has been made to accept such a

gift दस्युः A thief अपात्र पात्र सपद्यमानः कृतः पात्रीकृत पात्र means a legitimate recipient The sage has raised a thief to the status of an acceptor of the thing stolen

Śāradvata is more stern and business-like विरम. The Ātmanepada root रम् takes the Parasmaipada terminations when prefixed with वि, आ or परि Pāṇini —व्याङ्परिभ्यो रम Śāradvata directs his fellow-pupil Śārngarava to desist from his indictment of the king and in a cool-headed manner calls upon Śakuntalā to adduce proof of her character to the satisfaction of the king प्रत्ययार्थं प्रतिवचन A reply for inducing conviction

Page 151 समयपूर्वं After making a solemn agreement स्वभावेन उत्तानं हृदय यस्य त A person who is simple-hearted by nature By इम जन Śakuntalā refers to herself. प्रतार्य Having cheated प्रत्याख्यातु To repudiate शान्त पाप The suffix त after शम् has the desiderative significance शान्त पाप therefore means पाप शाम्यतु Let there be an end of the perfidy, God forbid

Verse 21 व्यपदेश The family-renown. For the use of व्यपदेश in a similar sense see अथ कोऽस्य व्यपदेश ? पुरुवश. at page 234-5 of the text. आविल कर्तुं आविलयितुं To tarnish, to blacken इम जन means मा and refers to the king पातयितु Infinitive of purpose of the causal of पत् किमीहसे Why do you wish? The second half of the verse sets out an analogy कूल कषतीति कूलकषा = कूल + मुम् + कष् + खच् Vide Pāṇini —सर्वकूलाभ्रकरीषेषु कष and

अरुद्विषदजन्तस्य मुम् कूलंकषा सिन्धु A river that flows to the brim dashing against its banks प्रसभमम्भ governed by आविलयितु to be imported from the first half तटस्थ तरु त तटतरु Object of पातयितु also to be imported from the first half Your aspersion is calculated to bring disrepute on our family and degradation on my own self Both the family and the individual are thus hit hard व्यपदेश is taken by some commentators to refer to the family of Śakuntalā's birth i e, the family of Kāśyapa But it will be more natural to presume that the king is anxious to defend the fair name of his own family and his own good character when he is accused of a gross breach of morality

अभिज्ञान A token, something to rouse the memory Śakuntalā hits upon the idea of convincing the king by presenting his ring as token

Page 152 शक्रावतार. अवतार A flight of steps leading down to a river or tank शक्रावतार Indra's ghat. It is appropriately connected with शचीतीर्थ the bathing spot presided over by Śachī—Indrānī, Indra's wife. The bathing spot itself is treated as a divinity fit to be worshipped सस्मित The king smiles at the ready-witted nature of Gautamī as fancied by him. प्रत्युत्पन्ना मति यस्य तद् प्रत्युत्पन्नमति Possessed of resourceful brains स्त्रीणा समूह स्त्रैणं Pānini —स्त्रीपुंसाभ्या नञ्स्नञौ भवनात् प्रभुत्व The supremacy of Destiny has played its role. The loss of the ring is another piece of misfortune imposed by Fate

Page 153 श्रोतव्य The king speaks in an ironical strain What was offered to be given as direct proof has failed What remains is hearsay to be adduced by you Let us see how far it serves your purpose. नलिनीपत्रमेव भाजन A lotus-leaf converted to a cup कृतकश्चासौ पुत्रश्च पुत्रकृतक Foster-son The reversal of the sequence of the members of this compound is to be justified either on the model of मयूरव्यंसक or राजदन्त. दीर्घापाङ्ग One possessed of lengthy side-glances This was the name by which the fawn bred up by Śakuntalā was known उपच्छन्दित Invited with an offer छन्द् to invite belongs to the 10th conjugation प्रणय. A clinging प्रहसित used in the sense of प्रहसितवान् In its place the reading प्रहसितास्मि adopted by Kātayavema is certainly better समान गन्ध. येषा ते सगन्धा People of the same smell, members of the same fold After setting out a general statement—सर्वं सगन्धेषु विश्वसिति, the particular application of it in the context is set out in the clause—द्वावपि खल्वारण्यकौ Both Śakuntalā and her fawn are inhabitants of the forest अरण्ये भवौ आरण्यकौ

Page 154. अनृतेन प्रचुरा अनृतमयी अनृतमयीना वाचा मधूनि तै. Women seeking their selfish ends speak sweet, and their speech is honeyed with lies विषयिण Pleasure-seeking men, voluptuaries आकृष्यन्ते Are drawn by the honey of speeches abounding in lies मन्त्रयितु Infinitive of purpose of मन्त्र् to speak, 10th conjugation By way of answer to Gautamī's observation that Śakuntalā was born and bred up in a penance-forest

free from the contamination of fraud, the king states तापसवृद्धे वृद्धा चासौ तापसी च वृद्धतापसी or तापसवृद्धा The vocative is also sarcastic In the succeeding verse the king is going to refer to the intuition of womenfolk Being a Vrddhā, Gautamī should also be an expert in dissimulation For the king takes the reference to the worship of Śachītīrtha mentioned by Gautamī as a clever suggestion falsely made to shield Śakuntalā

Verse 22 अमानुषीषु Among the creatures of the lower species of animals Even in the lower orders not belonging to the human kind अमानुषी refers to the individual female creature So अमानुषीषु means—among such female creatures Or स्त्रीषु may be taken as a noun understood, qualified by the adjective अमानुषीषु स्त्रीणां अशिक्षित पटुत्वं अशिक्षितपटुत्व Untutored skill; cleverness imbibed without schooling सदृश्यते Is seen प्रतिबोध Knowledge, wisdom, discrimination, the characteristic of the human species प्रतिबोध आसामस्तीति प्रतिबोधवत्य याः ताः किमुत Much more intuitively intelligent will be womenfolk who belong to the human species The king supports his statement by the analogy of cuckoos which suffer their young ones to be reared by crows till they came of age अन्तरिक्षे गमनं Flying. तस्मात् प्राक् Prior to that स्व अपत्यजात Accusative. The host of their young ones in the form of eggs परभृता. Cuckoos lit., nurtured by others, because Kokils are nurtured by crows in infancy. अन्यैर्द्विजैः पोषयन्ति खलु Cause their nurture by other birds viz., crows.

द्विज A bird Amara :—दन्तविप्राण्डजा द्विजा The reading द्विजै is appropriate inasmuch as Śakuntalā though born of a Kshatriya and Apsaras was brought up in the hermitage of Brahmins The language employed by the poet admits of an application to the birth and breeding of Śakuntalā Crows are black and Kokils are black, the eggs of both resemble each other Hence the crow is misled and pays the same attention to the young of both But when the Kokil comes of age it flies up with its sweet voice as contrasted with the harsh cawing of the crow Cf काक कृष्ण पिक कृष्ण को भेद पिककाकयो । वसन्तकाले सप्राप्ते काक काकः पिक पिक ॥ Corresponding to the word परभृत as applied to a cuckoo, there is the epithet परभृत् as applied to a crow परभृत That which is bred by another परभृत् That which breeds another

Page 155 अनार्य Śakuntalā addresses a term of rebuke to the king for the first time in righteous indignation हृदयस्य अनुमानं तेन In the perspective of your own heart. धर्म एव कञ्चुक, त प्रविशतीति तथाभूतस्य You simply don a cloak of virtue You pretend to be a righteous king with a scrupulous conscience But you are really तृणच्छन्नकूपोपम You resemble a well covered over with grass Such a well would mislead a traveller to fall into it Likewise are you. अकैतव Unpretended. Her anger seems to be genuine. So it makes me doubtful about my own conclusion अनया to be taken along with भग्न in the verse

Verse 23 मय्येव विस्मरणेन दारुणा चित्तवृत्ति यस्य तस्मिन् When I am possessed of a state of mind frightful by reason of forgetfulness अत एव रह वृत्त प्रणय अप्रतिपद्यमाने सति When I fail to own an attachment of love that had come to pass in secret अतिलोहिते अक्षिणी यस्या तया अतिलोहिताक्ष्या अनया By this lady possessed of eyes extremely red with rage कुटिल्यो भ्रुवो भेदात् By a knit of her curved eyebrows स्मरस्य शरासन Cupid's bow अतिशयिता रुट् तया अतिरुषा With high rage भग्नमिव Seems to have been drawn for discharging arrows with such force that the bowstaff itself is broken शरा अस्यन्ते अनेनेति शरासन A bow भग्न Past passive participle of भञ्ज् to break

Page 156 दुष्यन्तचरित The conduct of Dushyanta The reference to himself by name indicates renown तथापि However इद न लक्ष्ये I am not known to be this This of course refers to putting on a cloak of virtue and harbouring venom inside as spoken of by Śakuntalā लक्ष्ये Passive present tense, 1st person singular इद used adverbially in the sense of इत्थ Instead of लक्ष्ये some books read लक्षये According to that reading the meaning is—I have not observed this I do not recollect to have acted in any such manner as alluded to by you स्वस्य छन्द तेन चरितु शीलमस्या इति स्वच्छन्दचारिणी One who acts according to her own wish, same as स्वैरिणी an unchaste woman मुखे मधु यस्य तस्य हृदये विष यस्य तस्य Both are adjectival to अस्य which refers to Dushyanta आत्मकृत चापल प्रतिहत सत् दहति A rash act recoils on the head of the doer and burns him or her.

Verse 24 अत परीक्ष्य कर्तव्य Even ordinary association in friendship should be done with scrutiny. रह सगत refers to association in marriage विशेषात् Must be specially scrutinised अज्ञात हृदय येषा तेषु अज्ञातहृदयेषु In the case of persons whose hearts are not definitely known सौहृद एव वैरीभवति

सयुत दोष येषा तानि अक्षराणि तै By harsh words or by words piling up accusations In the place of सयुतदोषाक्षरै there is also the reading सभृतसोषाक्षरै क्षिणुथ Present tense, 2nd person plural of क्षिण् (क्षिणु हिसाया) of the 8th conjugation, Parasmaipada

Page 157 श्रुत भवद्भिरधरोत्तर. The root श्रु is not used in the sense of hearing श्रु here means to learn, to understand अधरोत्तर Topsyturvy In the succeeding verse the pupil sarcastically says that the words of a person who had been never taught cunning are unreliable, but the words of those specialising in deceit in the name of education are most trustworthy The topsyturvydom of this statement is referred to by अधरोत्तर

Verse 25 जन्मन आ The Indeclinable आ meaning 'extending from or to, ever since' governs a noun in the Ablative case य (जन)शाठ्यं अशिक्षित तस्य जनस्य वचन अप्रमाण परेषा अतिसधान यै विद्या इति अधीयते By whom it is cultivated on the pretext that it is विद्या or learning ते किल They indeed आप्तवाच सन्तु Let their words be considered most reliable आप्ता वाच येषा ते आप्तवाच

सत्यवादिन् A truth-teller, used ironically अतिसधाय Having cheated, by cheating किं लभ्यते How do I gain by cheating this lady? Śārngarava affects to receive the question in a sincere light and gives a straight answer—विनिपात Degradation The king in a strain pretending to be equally sincere says that the descendants of Puru will not generally court a downfall, meaning by the word विनिपात a moral debasement उत्तरात् उत्तर उत्तरोत्तर तेन किं Why pile up words one against another? We have carried out the bidding of our master We may go back The speaker Śāradvata presents a marked contrast to the other pupil who entered into a pleading He is more practical, matter-of-fact, serious and stern

Page 158 Verse 26 तत् Therefore, since it has been so declared by no less an authority than our master एषा भवत कान्ता This is your wife एना त्यज वा गृहाण वा Take her or leave her The use of एना is due to अन्वादेश गृहाण Imperative, 2nd person singular of ग्रह्, 9th conjugation in the Parasmaipada प्रभुता Mastery दारेषु Over one's own wife सर्वतोमुखी All-round, capable of being exercised in any manner as it pleases the husband उपपन्ना हि Stands to reason A husband is free to deal with his wife as he likes.

कितव A hypocrite विप्रलब्ध Cheated वत्स शार्ङ्गरव. Gautamī exhibits her maternal concern over the lot of Śakuntalā करुण परिदेवितु शीलमस्या करुणपरिदेविनी Wailing piteously प्रत्यादेशः Repudiation अनुकम्पिता पुत्री पुत्रिका My poor daughter

Page 159 पुरोभागे or पुरोभागिनि पुरोभागिन् generally means jealous or finding fault with others Here it is used in its etymological sense viz, one who does some action on his or her own initiative पुरोभागा here therefore means a naughty girl पुर भजत इति पुरोभागा The idea is, when we bid you stop here you dare to follow us

Verse 27 If you are not a virtuous girl as the king says, your father cannot take you back If you are convinced of your own purity the husband's home is the proper place for you, be you a slave यथा वदति क्षितिप A relative clause qualifying तथा तथा त्वमसि यदि A subjunctive clause of condition modifying the principal clause—उत्कुलया त्वया पितु किम् किम् means कि प्रयोजनं उत्क्रान्ता कुलात् उत्कुला One who has strayed away from the family by offending its traditions of purity अथ तु If in the alternative आत्मन शुचिव्रत वेत्सि If you feel that your conduct is pure पतिकुले तव दास्यमपि क्षम Even slavery is appropriate in your husband's household

साधयाम The root साध् is generally used in dramas in the sense of going

Verse 28 The king sincerely wants to avoid the sin of contacting another's wife वशी means जितेन्द्रिय परिग्रह A wife वृत्ति Mentality.

Page 160 अन्यस्या सङ्गः तस्मात् अन्यसगात् The shortening of the final आ in अन्या is due to Vārtika —सर्वनाम्नो वृत्तिमात्रे पुवद्भाव . विस्मृत used in the sense of विस्मृतवान्.

सेतु शीलमस्य भीरु Pānini —भिय क्रुक्लुकनौ अधर्मात् भीरु Afraid of sin गुरुलाघव An irregular formation, but an oft-repeated idiom गुरु used in the sense of गौरव on the principle भावप्रधानो निर्देश गुरु च लाघव च अनयो समाहार गुरुलाघव Heaviness and lightness पृच्छामि governs two objects—भवन्त and गुरुलाघव

Verse 29 अह मूढ स्याम् I may be ignorant मूढ = मुह् + त (क्त), an alternative form being मुग्ध Pānini — वा द्रुहमुहष्णुहष्णिहाम् मुह् to be silly, foolish, ignorant एषा वा मिथ्या वदेत् मिथ्या an Indeclinable meaning falsely इति सशये In this dilemma, in a doubt involving these two alternatives दाराणा त्यागी भवामि In the first case I shall be a deserter of my wife आहो Or This refers to the second alternative परस्त्रियाः स्पर्श, तेन पासुल भवामि पासव सन्त्यस्येति पासुल. = पासु + ल (लच्) under Pānini —सिध्मादिभ्यश्च पासु Dust पासुल Stained with dust

यदि तावत् If so आ प्रसवात् Till delivery कुत इदमुच्यत इति चेत This wording smacks largely of a Śāstraic discussion It is fitting in the speaker who is a priest steeped in Śāstraic lore The next two or three sentences bear out the same strain दुहितुरपत्य पुमान् दौहित्र A daughter's son तस्य (चक्रवर्तिन) लक्षणै उपपन्न Certain marks on the person are declared to be indicative of supreme sovereignty by the Hindu science of physiognomy which goes by the name of Sāmudrika

Page 161 भविष्यति चेत् If the son to be born of Śakuntalā bears those marks प्रवेशयिष्यसि A use in the causal form governing two objects एना and शुद्धान्त

विपर्यये तु In the contrary case अवस्थितमेव It always remains यथा गुरुभ्यो रोचते In juxtaposition with रुच् and its synonyms the person pleased is denoted by a noun in the Dative case Pāṇini :—रुच्यर्थाना प्रीयमाण वसुधे देहि मे विवर This is reminiscent of Sītā's appeal to her mother Earth to absorb her in her bosom when she put her chastity to test at Ayodhyā देहि Imperative, 2nd person singular of दा to give विवर A cavity, hollow This shows her indifference to life She would be rather absorbed within the Earth शापेन व्यवहिता स्मृति यस्य It may be recalled that Durvāsas's curse was—स्मरिष्यति त्वा न स बोधितोऽपि सन् शकुन्तलागत Regarding Śakuntalā

Page 162 परावृत्तेषु कण्वशिष्येषु When Kanva's disciples had gone back A Locative absolute to be taken along with the following śloka

Verse 30 स्व here used in the sense of one's own In this sense स्व is a pronoun and conforms to the gender of the noun qualified by it Vide Ganasūtra —स्वमज्ञातिधनाख्यायाम् सा बाला स्वानि भाग्यानि निन्दन्ती Deploring her own adverse vicissitudes of life like repudiation by the husband, stigma on the family and so on बाहू उत्क्षिप्य बाहूत्क्षेप formed by adding णमुल् under Pāṇini—स्वाङ्गेऽध्रुवे The raising of her hands in the act of lamentation exhibits her helplessness. क्रन्दितु च प्रवृत्ता She began to wail aloud Cf सा मुक्तकण्ठ व्यसनातिभाराच्चक्रन्द विग्ना कुररीव भूय Raghu XIV—68 अप्सरस्तीर्थं Name of a bathing ghat in or near the city. It is so-

called perhaps because the royal ladies who looked like Apsaras used to bathe there, or it was presided over by the Apsaras deities Perhaps the second explanation fits in better in view of the fact that Śakuntalā was taken away by Menakā, an Apsaras at that spot It shows that the place was visited by Apsaras ladies frequently आरात् Near, by the side of Amara —आराद्दूरसमीपयो The Indeclinable आरात् governs a noun in the Ablative case under Pānini .-अन्यारादितरर्ते-दिक्च्छब्दाञ्चूत्तरपदाजाहियुक्ते Then how is the word अप्सरस्तीर्थं used in the Accusative case? The answer is निरङ्कुशा: कवय It is a poetic license एनामाक्षिप्य Taking or lifting her The reading उत्क्षिप्य in the place of आक्षिप्य brings the meaning clearer एक ज्योति A light, a luminary How is the light? स्त्रियाः सस्थानमिव सस्थानं यस्य तत् Whose outline resembled a woman सस्थान means अवयवसंनिवेश The features of limbs, the formation of limbs That the light in question is no other than Śakuntalā's own mother Menakā can be gathered from the sequel. See the following extract from Mārīcha's speech यदैव अप्सरस्तीर्थावतरणात् प्रत्यादेशविक्लवा शकुन्तला-मादाय मेनका दाक्षायणीमुपगता at page 251 of the text तिरोऽभूत् The light disappeared In the place of तिरोऽभूत् Rāghava Bhatta adopts the reading जगाम His construction is curious स्त्रीसस्थान एक ज्योति एना आरात् (दूरात्) उत्क्षिप्य अप्सरस्तीर्थं (शचीतीर्थं) जगाम According to him the light came from afar, took Śakuntalā and walked to Śachītīrtha. His construction is untenable for the following reasons It is natural for a light as that

of a lightning to flash and disappear It is not expected to walk from one place to another. Further there is no reason why Śachītīrtha should be the destination Mārīcha's speech later on shows that Menakā took Śakuntalā from Apsarastīrtha and went up to Mārīcha's hermitage It does not appear why Apsarastīrtha should be equated with Śachītīrtha

Page 163 Verse 31 काम etc प्रत्यादिष्टा मुनेस्तनया परिग्रह (परिग्रहत्वेन) काम न स्मरामि I do not remember in the least तु But बलवत् दूयमान मे हृदय प्रत्याययतीव, मां understood प्रत्येति Believes Its causal is प्रत्याययति Makes one believe. The grieving heart seems to rouse conviction in Śakuntalā's claim to have been married by me For if her words were untrue, why this agony in the heart? The state of a good man's heart is an index of the truth in cases of doubt It has already been referred to by the sound maxim —सता हि सदेहपदेषु वस्तुषु प्रमाणमन्त करणप्रवृत्तय

The End of the Fifth Act

The Sixth Act

A fisherman's scene is inserted as प्रवेशक at the beginning of the Sixth Act The last Act narrated the repudiation of Śakuntalā by Dushyanta. The

curse that was the cause of his forgetfulness is to end with the sight of some token to rouse his memory. The most important incident of the king's sight of the signet-ring which rouses memories of Śakuntalā and which has given the title to this play is dealt with in this Interlude

Page 164 नगरे नियुक्त नागरिक तत्र नियुक्त इति ठक् lit, one engaged in the affairs of the city, an officer of police engaged to supervise the city नागरिक is adjectival to स्याल स्याल means a wife's brother Amara —स्याला स्युर्भ्रातर पत्न्या It refers to the king's brother-in law It was the practice in ancient days to present to a king at the time of his marriage a lifelong servant intimately connected with the bride along with the dowry called the यौतक type of स्त्रीधन Most often it will be the bride's brother himself of inferior caste, not entitled to succeed to the throne of his father स्याल appears in Mrcchhakatika also पश्चाद्बद्ध पुरुषमादाय Leading a man bound at the back बद्ध Past passive participle of बन्ध् The man whose hands are chained at the back is a fisherman suspected as a thief रक्षितु शीलमनयोरिति रक्षिणौ Two guards or police-constables ताडयित्वा The dealing of blows to a suspect as is usual even in the modern days is for the purpose of extracting the truth It is to be noted that the conversation in this Interlude is carried on in the Māgadhī division of Prākrt which is a colloquial dialect spoken by low characters, कुम्भीलक

A thief Vide Nāmamālā :—कुम्भीलको गण्डपदस्तस्करश्च मलिम्लुच मणि बध्यते अस्मिन्निति मणिबन्धन A place where a gem is set on a ring तस्मिन् उत्कीर्णं नामधेय यस्य तत् Apparently the letters of the king's name are carved round the gem set in the middle of the ring Or it may be that the gems themselves are so arranged as to form the letters of the king's name in the middle of the ring राज्ञ इद राजकीय Belonging to the king राज्ञ क च इति छप्रत्ययसनियोगेन कादेश अङ्गुलौ भव अङ्गुलीय तदेव अङ्गुलीयक Pānini —जिह्वामूलाङ्गुलेश्छ समासादित Obtained नाटितक Gesticulation भावमिश्रा A term of respect towards an addressee ईदृश कर्म refers to the act of thieving प्रथमः The first constable His name is Sūchaka as will be clear later on ब्रह्म अधीते वेद वा ब्राह्मण प्रतिग्रह The acceptance of gifts is one of the six occupations of a Brahmin viz , यजन याजन अध्ययन अध्यापन दान and प्रतिग्रह

Page 165 श्रुणुत Imperative, 2nd person plural of श्रु to hear शक्रावतार It may be remembered that this is the place where Śakuntalā lost the ring while paying homage to Śachītīrtha धीवर A fisherman. पाटयन् चरतीति पाटच्चर lit, one who lives by making breaches in walls, a house-breaker, a thief Amara: प्रतिरोधिपरास्कन्दिपाटच्चरमलिम्लुचा सूचक addressed to the first constable प्रतिबध्नीत Imperative, 2nd person dual of बन्ध् with प्रति to interrupt आवुत्त A sister's husband. Amara —भगिनीपतिरावुत्त This does not refer to any real relationship between the constables and their chief In Prakrit the word is merly used as a term

of respect by subordinates towards a superior कथय कथय It may be observed that in dealing with the fisherman the constables are more keen on giving blows and teasing the man whereas the officer is keen on extracting the truth जाल A net उद्गाल A hook to catch fish

Page 166 आजीव A means of living

Verse 1 सहजं किल In refutation of the sarcastic remark of the स्याल about his living the fisherman propounds the grand principle of doing one's own duty as a great virtue विनिन्दित (अपि) यत्कर्म सहज A hereditary calling though reprehensible तत्कर्म न विवर्जनीयम् This is a truth of Varnāśrama Dharma, which is vividly presented in the धर्मव्याधोपाख्यान in Mahābhārata The fisherman in the second half of the vere justifies his statement by reference to a Vedic Brahmin engaged in the killing of an animal in the course of a sacrifice पशो मारण, तदेव कर्म, तेन दारुण श्रोत्रिय A man learned in Vedas छन्द अधीत इति श्रोत्रिय As to the substitution of श्रोत्रियन् for छन्दस् see Pānini —श्रोत्रियश्छन्दोऽधीते अनुकम्पया मृदु एव Actually soft with mercy The paramountcy of pursuing one's own natural duty is unequivocally declared in Smrtis —श्रेयान् स्वधर्मो विगुण परधर्मात्स्वनुष्ठितात् । स्वधर्मे निधनं श्रेय परधर्मो भयावह ॥

ततस्तत exhibits the Syāla's anxiety to get at the truth. लोहितमत्स्य A type of red fish. खण्ड खण्ड खण्डशः कल्पितः Was cut into pieces रत्नभासुर If we take it that the letters of the king's name were engraved on the

gold surrounding a big central gem the dissolution will be रत्नेन भासुर If the letters themselves are formed of gems peculiarly arranged the dissolution will be रत्नै भासुर

Page 167 जानुक is the name of the second constable विस्र गन्धः अस्यास्तीति विस्रगन्धी Emitting a stinking smell Amara —विस्रं स्यादामगन्धि यत् गोखादी is only a term of rebuke As low as a beef-eater Or गोखादी may be replaced by गोधादी as the Prakritic word गोहादी admits of such a rendering गोधा An alligator मत्स्यान् बध्नातीति मत्स्यबन्ध A fisherman विमर्शयितव्य Should be investigated ग्रन्थिभेदक A robber ग्रन्थि भिनत्तीति ग्रन्थिभेदक One who breaks the walls or locks of a house or chest गोपुर A city-gate Amara —पुरद्वार तु गोपुरम् Hence it refers to the palace-gate प्रतिपालयत Guard him lest he should escape आगमनमनतिक्रम्य यथागमन As it came to us.

Page 168 स्वामिप्रसादाय For the king's favour. For the constables think that the recovery of the precious ring will please the king चिरायति seems to be irregular If क्यङ् were added the form will be चिरायते If णिच् were added the form will be चिरयति वधमर्हति वध्य, वध्यस्य सुमनसः Accusative plural सुमनस् A flower It is feminine and always used in the plural Amara —स्त्रिय सुमनस पुष्प प्रसून कुसुम सुमम्। वध्य-सुमनस is a misprint for वध्यसुमनस· पिनद्धु Infinitive of purpose of नह् with अपि to bind The dropping of the initial अ in अपि is due to Bhāguri's maxim It

was the practice in ancient days to deck a man in red flowers and dress him in red clothes before he was sent to the gallows The theft of rare gems was punishable with death under the archaic law —मुख्याना चैव रत्नाना हरणे वधमर्हति Manu VIII—323

Page 169 गृध्रबलिर्भविष्यसि You will become a prey to vultures For the constable thinks that the Syāla returns with the king's orders for executing the thief मुच्यतामेष जालोपजीवी Change the voice —एत जालोपजीविन मुञ्च आगम The method of advent युष्माक इद युष्मदीय Yours युष्मदीय मे जीवितम् My life depends on you In the place of भर्त. युष्मदीय मे जीवितम् some editions read भर्त अथ कीदृशो मे आजीव समित =सदृश अङ्गुलीयकमूल्यस्य समित Equal to the price of the ring एष अर्थ प्रदापित Its value has been caused to be given him एष here makes no sense It can better be replaced by अस्य as done by Kātayavema स्व प्रयच्छति Hands the wealth to the fisherman स्व in the sense of wealth is neuter but not a pronoun Ganasūtra :—स्वमज्ञातिधनाख्यायाम्

Page 170 शूल The spike or gallows at which criminals are executed हस्तिस्कन्ध A seat on the back of an elephant amounts to an honour conferred on a man. परितोष प्रयोजनमस्य पारितोषिक = परितोष + ठञ् Pānini - प्रयोजनम् and Vrtti — प्रयोजन फल कारण च परिगते अश्रूणि पर्यश्रुणी an instance of प्रादिसमास पर्यश्रुणी नयने यस्य स पर्यश्रुनयन॰ Possessed of eyes filled with tears

Page 171 श्रान्त नाम आवुत्तेन The brother-in-law has undergone much trouble This is the suggestion

by the constable to the fisherman for giving some share of the reward The words of the other constable which follow—अस्य मत्स्यशत्रो कृते are also calculated to support the suggestion पुरुष असूयया पश्यति He looks at the fisherman with envy that he has become so rich in a minute इतोऽर्धं One half of this सुमनोमूल्य The price of flowers Let this half of wealth be your share for purchasing flowers It is only an euphemistic way of offering a tip It is usual nowadays to say—Let this be for the expenses of betel etc One of the constables says—एतद्युज्यते. The offer is quite appropriate Being a suborinate, he speaks as one interested in enriching the coffers of his master But the Syāla thinks perhaps that it is beneath his dignity to take any reward or bribe as it is likely to be understood, but prefers to enjoy a drinking party at the expense of the fisherman. कादम्बरी Wine. शौण्डिकापण An alehouse शुण्डा (सुरा) पण्य अस्येति शौण्डिक तदस्य पण्य इति ठक् शौण्डिकस्य आपण त शौण्डिकापणं A tavern The Syāla decides that all the parties concerned shall go to drink, which according to him is the best way of affirming their friendship

Page 172 After the Interlude is over, an Apsaras named Sānumatī, friend of Menakā, mother of Śakuntalā, enters the stage पर्यायेण निर्वर्तनीय Which has to be served by turns It has been arranged among the Apsaras ladies that the Apsarastīrtha should be attended by them, one at a time Apsaras-

tīrtha, it may be remembered, is the spot where Śakuntalā was taken away by her mother सन्निधिरेव सान्निध्य Presence स्वार्थे ष्यञ् After finishing her turn in attending the Tīrtha she desires to observe in person the conduct of Dushyanta grieving in separation from Śakuntalā पूर्वं आदिष्टा आदिष्टपूर्वा भूतपूर्वे चरट् इति निपातनात् पूर्वशब्दस्य परनिपात ऋतूत्सवकालेऽपि Even on a festive occasion due to the advent of the Spring राज्ञ कुल राजकुलं Royal household, palace विभव Power प्रणिधानेन By mere concentration As a celestial being, Sānumatī has the power of knowing things by merely exercising her mind But Menakā has directed her to witness the king's conduct with her own eyes and then give her report That is why she says सख्या आदरो मानयितव्य

Page 173 तिरस्करिणीप्रतिच्छन्ना Hidden by my magic powers of concealment उद्यानपालिकयो पार्श्ववर्तिनी Remaining by the side of the two female garden-keepers नाट्येन अवतीर्य She was on an aerial car and now she descends on earth

Verse 2 चूत etc चूत ऋतुमङ्गलमिव पश्यामि I view the mango blossom as the first auspicious outcome of the Spring season चूत is qualified by three adjectives. (1) हर्षित Past passive participle of the causal of हृष् to be pleased हर्षिता पिका येन तत् हर्षितपिकक A Bahuvrīhi compound takes the final suffix क optionally The mango blossom causes the joy of Kokils In fact Kokils are said to sip the juice of mango sprouts

and with the throats lubricated thereby to emit notes all the more sweet in the Spring (2) वसन्तमासस्य जीवितसदृश The mango flower represents the life of the spring month (3) षट्चरणस्य चरणै भग्न Bending under the feet of black bees षट् चरणा यस्य षट्चरण A black bee, etymologically, a six-footed one भग्न Past passive participle of भञ्ज् to break There are vast divergences of readings in this verse The reading given in our text is the one adopted by the commentator Śatāvadhānam Kātayavema gives the same reading except that in the place of ऋतुमङ्गलमिव he reads ऋतोरङ्गमिव The commentator Rāghava Bhatta has entirely a different verse in its place —आताम्रहरितपाण्डुर जीवित सत्य वसन्तमासस्य । दृष्टोऽसि चूतकोरक ऋतुमङ्गल त्वा प्रसादयामि ॥ Pisharodi's reading which follows Rāghava Bhatta with some slight modifications runs thus:—आताम्रहरितपाण्डर जीवितसर्वं वसन्तमासस्य। दिष्टया चूताङ्कुर ऋतुमङ्गल त्वा खलु पश्यामि ॥ Kale follows Rāghava Bhatta's reading except that he substitutes जीवितसर्वं foi जीवित सत्य

परभृतिका lit, she-cuckoo, is the name of the first garden-keeper who referred to the mango blossom in the foregoing verse

Page 174 The name of the second maid is मधुकरिका Parabhrtikā justifies her jubilation at the sight of the mango bud, because her name itself suggests a cuckoo which grows into raptures at the sight of mango sprouts मधुमास The month of the Spring The first maid addresses Madhukarikā and

says that it is the season for her. मदविभ्रमगीताना A she-bee in the spring grows intoxicated with honey, indulges in lovely actions and releases her sweet hum. Likewise it is the occasion for the garden-keeper Madhukārikā, as her name suggests, to do what all a bee does in the spring अग्र चासौ पादश्च अग्रपाद Vide Vāmana —हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात् अग्रपादे स्थिता भूत्वा Standing on the forepart of her foot to raise her stature so as to be able to pluck the mango sprout from the tree अर्धमर्चनफलस्य The first maid jocularly stipulates for a half of the benefit of worship for the help sought of her in holding her friend firm while she plucks flowers

Page 175 कपोतक is a peculiar posture of the hand raised in obeisance wherein the palms of both hands are knit such that the borders of the palms come in contact with each other leaving a hollow within to hold flowers or other offerings Its definition is given thus —कपोत प्रान्तसश्लेषादन्योन्य सर्पशीर्षयो Bharata gives a clearer definition thus —उभाभ्यामपि हस्ताभ्यामन्योन्य पार्श्वसग्रहात । हस्त कपोतको नाम कर्म चास्य निबोधत ॥ विनयोपगमे चैव प्रणामकरणे तथा । गुरो सभाषणे चैव कपोत परिकीर्तित ॥

Verse 3 हे चूताङ्कुर O mango sprout त्व गृहीतधनुषे कामाय मया दत्तोऽसि You are offered by me to Cupid who has taken up his bow पञ्चाना (मध्ये) अभ्यधिक The best among the five This dissolution has to be resorted to though irregular since mango is one of the five flowers recognised as Cupid's arrows. Vide Amara —

अरविन्दमशोक च चूतं च नवमल्लिका । नीलोत्पल च पञ्चैते पञ्चबाणस्य सायका ॥ Hence the usual Vigraha पञ्चभ्य अभ्यधिक has been discarded पञ्चाभ्यधिक शरो भव You shall be the best and most powerful of all the five arrows of Cupid शरः is qualified by an adjective which refers to the target of Cupid's arrows पथिकजनाना युवतय एव लक्ष्य यस्य स The separated wives of travellers constitute the target

अपटी A curtain अपटीक्षेपेण Throwing off the curtain The chamberlain enters enraged and chides the maid for indulging in the spring festivity when it has been prohibited by the king आम्रकलिकाया भङ्ग The plucking of mango buds

Page 176 अगृहीत अर्थ याभ्या ते अगृहीतार्थे Ignorant of the fact अगृहीतार्थे + आवा will remain as it is without the coalescense of the final vowel of the first word Nouns or verbs in the dual number ending in ई, ऊ or ए do not coalesce with a following vowel Pānini — ईदूदेद्द्विवचन प्रगृह्यम् न किल is a question to be pronounced in a tone of interrogation किल suggests the interrogation वसन्ते भवा वासन्तिका तरव. Trees which put forth bloom in the spring प्रमाणीकृत Has been accepted as authority, obeyed पत्रिभि By birds

Verse 4 To exemplify the respect shown by trees and birds this verse refers to two trees and one species of birds which respect the king's command चिरनिर्गतापि चूताना कलिका The mango bud though it has made its appearance long since स्व रज न बध्नाति Does not develop pollen सनद्धं यत् कुरबक तदपि कोरकावस्थया स्थित

The Kurabaka flower though ready to burst forth remains in the form of a bud The third foot of the verse refers to the action of cuckoos पुस्कोकिलाना— male cuckoos, is merely illustrative of the whole species of cuckoos शिशिरे गतेऽपि Though the cold season has passed, even when the spring season has arrived पुस्कोकिलाना रुत The voice of cuckoos कण्ठेषु स्खलित Slips in their throats It is a well-known phenomenon that cuckoos yield notes of the Pañchama tone in the Spring Amara —पिक कूजति पञ्चमम् Even the cuckoos refrain from emitting their Pañchama notes The verse winds up by saying that even Cupid respects the king's command शङ्के I divine स्मरोऽपि चकित सन् The god of love too being afraid सहरति Withdraws शर His arrow तूणात् अर्धे कृष्ट Half drawn out from his quiver

Page 177 कति दिवसानि means कतिपयदिवसानि A few days राष्ट्रे भव राष्ट्रिय Amara — राज्ञ स्यालस्तु राष्ट्रिय Mitrāvasu is the name of the Syāla भर्तु पादमूलात् प्रेषितयो Since we were sent away from the side of the king The word पाद—foot is used to denote respect A few days back we have been sent away from the palace to attend to the decoration of the garden to arrange for the celebration of the Spring festivities. We have been attending to it and we have now finished it So we don't know what happened in the outside world The prohibition of the spring festivities by the king is therefore unknown to us After

पादमूलात् प्रेषितयो Kātayavema's reading adds अत्र चरन्त्यो which makes the meaning somewhat clear though even without it the same meaning is got In the place of भर्तु पादमूलात् Rāghava Bhatta's reading gives भट्टिनीपादमूल, the idea being that the servant-maids were sent to the queen just a few days back and being therefore newcomers they are not aware of the orders of the king But it is difficult to see how if they were in the palace they would fail to hear of the king's proclamation so widely broadcast as to be even observed by the trees and birds In the place of भर्तु पादमूलात् Śatāvadhānam reads भर्तु पादमूल—to the side of the king This is also open to the same objection as Rāghava Bhatta's reading प्रतिकर्म Decoration पूर्वं श्रुत श्रुतपूर्व , न श्रुतपूर्वं अश्रुतपूर्वः Not heard of before एष वृत्तान्त This news of the interdiction of the spring festivities by the king प्रवर्तितव्य, भवतीभ्या understood किंनिमित्त Both the female garden keepers ask the chamberlain why the spring festival has been prohibited by the king गुरुणा कारणेन भवितव्य There must be some serious cause

Page 178 बहुलीभूत Widespread कर्णस्य पन्था कर्णपथ. पथिन् changes to पथ at the end of a compound कुले (जनसमूहे) भव कौलीन A scandal, bad repute, because it springs in the loose talk of of the public शकुन्तलाप्रत्यादेश एव कौलीन The scandal of Śakuntalā's repudiation यावदङ्गुलीयकदर्शन Till the sight of the ring So it may be presumed that some days had elapsed since the

sight of the ring up to the advent of the Spring ऊढ Past passive participle of वह् पूर्व ऊढा ऊढपूर्वा Formerly married तदाप्रभृति From that time forward

Verse 5 This verse describes the attitude of the king stricken with remorse at the repudiation of Śakuntalā रम्य द्वेष्टि He dislikes enjoyable things like sandal, flowers, drinks, women and the like पूर्वं यथा यथापुर An Avyayībhāva compound meaning—'as before' If the reading यथा पुरा is adopted, तथा will have to be understood प्रकृतिभि By his ministers अहनि अहनि प्रत्यह प्रतिशब्देन वीप्साया अव्ययीभाव न सेव्यते He is not attended daily He does not confer with his ministers daily as he used to do before शय्याया प्रान्ता. तेषु विवर्तनै By revolutions at the edges of his couch उद्गता निद्रा यस्मात् स उन्निद्र एव सन् Remaining sleepless. क्षपा विगमयति He passes the nights दाक्षिण्य Accommodation, obligation, courtesy अन्त पुरेभ्य To the inmates of the harem उचिता वाच यदा ददाति When he talks the usual words तदा गोत्र Name गोत्रेषु स्खलित भवति He blunders in names He will often address other ladies as Śakuntalā चिर व्रीडया विलक्ष भवति He becomes embarrassed by shame

Page 179 प्रिय मे This news of the king's melancholy is pleasing to Sānumatī as Śakuntalā is her friend's daughter प्रभवत means प्रभो विमनसो भाव वैमनस्य Dejection, gloom प्रत्याख्यात Prohibited एतु Imperative mood, 3rd person singular of इ to go, walk on,

proceed अनुष्ठीयतां Passive Imperative of स्था with अनु to perform

Page 180 अहो सर्वास्ववस्थासु रमणीयत्वमाकृतिविशेषाणाम् Cf अहो सर्वास्ववस्थास्वनवद्यता रूपस्य Mālavikāgnimitra II.

Verse 6 This verse describes the emaciated but attractive personality of the king even in depression प्रत्यादिष्ट विशेषमण्डनस्य विधि येन स He has discarded all embellishment of the person प्रकोष्ठ Forearm the portion between the elbow and the wrist वाम प्रकोष्ठ, तस्मिन् अर्पित काञ्चन एकमेव वलय बिभ्रत् Bearing a single golden bracelet on his left forearm Kātayavema points out that when it is usual for men to wear a single bracelet on the right hand, its being placed on the left hand denotes the king's mental distraction बिभ्रत् Present participle of भृ, 3rd conjugation The absence of नुम् in the masculine form is due to Pānini —नाभ्यस्ताच्छतु श्वासेन उपरक्त अधर यस्य स With his lower lip darkened as a result of being scorched by his hot and heavy sighs उपरक्त is allied to उपराग an eclipse There is also a reading श्वासापरक्ताधर where अपरक्त means stripped of its red hue, pale चिन्ता च जागरण च, ताभ्या प्रतान्ते नयने यस्य स By care and wakefulness his eyes are much clouded आत्मन तेजोगुणात् By reason of the quality of his innate lustre क्षीणोऽपि नालक्ष्यते Though reduced he is not seen as such क्षीण = क्षि + त Like what? संस्कारेण उल्लिखित Improved by polishing महामणिरिव Like a valuable gem. As to a gem reduced by polish gaining in lustre see the fol

lowing — मणि शाणोल्लीढ समरविजयी हेतिदलितो मदक्षीणो नाग शरदि सरिदाश्यानपुलिना । कलाशेषश्चन्द्र सुरतमृदिता बालवनिता तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु नृपा ॥

स्थाने Properly Śakuntalā's grief over her separation is legitimate, because Dushyanta was such a loving husband

Page 181 Verse 7 सारङ्गस्येव अक्षिणी यस्या तया सारङ्गाक्ष्या प्रियया By my deer-eyed beloved प्रथम प्रतिबोध्यमानमपि सुप्त Asleep though roused इद हतहृदय This accursed heart of mine अनुशयस्य दु खं तस्मै अनुशयदु खाय To experience the misery visited by repentance सप्रति विबुद्ध Has now woke up

ईदृशानि etc Such are the pieces of good fortune. तपस्विनी A pitiable woman Amara :—तपस्वी शोच्यतापसौ चिकित्सितव्य To be cured, formed by adding the कृत्य suffix to the root कित् to cure The root कित् takes the suffix सन् which is usually the desiderative suffix in स्वार्थ Vide Pānini —गुप्तिज्किद्भ्य सन् and Vārtika—कितेर्व्याधिप्रतीकारे प्रमदस्य वन प्रमदवन A pleasure-garden काममनतिक्रम्य यथाकाम An Avyayībhāva compound महाराज विनोदस्थानानि अध्यास्ताम् Let the great king occupy the sites of diversion अध्यास्ता Imperative 3rd person singular of आस् with अधि When governed by शी, स्था or आस् prefixed with अधि, a noun denoting the place of the respective actions denoted by the roots takes the Accusative instead of the Locative case Pānini —अधिशीङ्स्थासां कर्म

Page 182 अमा (समीपे) भव अमात्य A minister Pānini अव्ययात्त्यप् आर्यपिशुन is the name of a minister. न

सभावित used in the senseof न शक्य धर्मासनमध्यासितु To preside over the judicial seat प्रत्यवेक्षित Scrutinised It therefore seems to have been the practice for ministers to make a preliminary enquiry into the causes of litigants and report the gist to the king sitting as judge तत्पत्रमारोप्य Making a record of it दीयता Let it be given वातायन is the name of the king's chamberlain कृत भवता निर्मक्षिक This phrase has already occurred at page 51 of the text तापस्य छेदेन रमणीये Fascinating by the prevention of the Sun's heat आत्मान रमयिष्यसि You will divert yourself रन्ध्रेषु उपनिपतन्तीति रन्ध्रोपनिपातिन अनर्था Miseries overtake a man at weak points

Page 183 व्यभिचरितु शीलमस्येति व्यभिचारि That which deviates from a rule न व्यभिचारि अव्यभिचारि वच A saying which never fails, an axiomatic truth For the use of अव्यभिचारि compare —यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वच Kumārasambhava V—36

Verse 8 मुनिसुता etc मुनिसुताया प्रणय, तस्य स्मृति रुणद्धीति तथाभूतेन adjectival to तमसा The darkness which overtook me blocked all recollection of my love towards the sage's daughter Just when my mind is relieved of its darkness, Cupid has applied the mango blossom to his bow This bears out the statement that miseries rush at weak points

दण्डकाष्ठेन With his characteristic humour the Vidūshaka proposes to blow out the archer Cupid with a stick In the place of कन्दर्पव्याध there is also a reading कन्दर्पत्राणं which is more in accord with चूताङ्कुर

that follows in the stage-direction चूताङ्कुर पातयितु To fell down a mango sprout If the mango sprout is struck down the archer is disabled It may be remembered that the mango flower or sprout is the chief of Cupid's arrows which are fivefold ब्रह्मण. वर्च ब्रह्मवर्चस वर्चस् when preceded by ब्रह्मन् or हस्तिन् in a compound takes the final augment अ ब्रह्महस्तिभ्या वर्चसः इत्यच्प्रत्यय ब्रह्मवर्चसं A Brahmin's power प्रियाया किञ्चिदनुकारिणीषु लतासु Creepers are generally described as resembling graceful ladies Cf श्यामास्वङ्ग etc Meghasandeśa II-41 दृष्टि विलोभयामि The sight of like objects, the drawing of the pictures of sweethearts, their sights in dream and the contact of things which have been contacted by the dear ones are the four kinds of diversion indulged in by lovers in separation

Page 184 अतिवाहयिष्यामि I shall spend Causal of वह् with अति स्वहस्तलिखिता The king has drawn Śakuntalā's picture with his own hand The Vidūshaka reminds the king that he has given orders to maid Chaturikā to bring Śakuntalā's picture इदमिव पश्यति (ज्ञानविषयो भवति) ईदृश, the other forms being ईदृक् and ईदृक्ष The three forms are formed respectively by the addition of the suffixes कञ्, क्विप and क्स मणिशिला Marble slab or a stone set with gems स्वागतेन The Mādhavī bower seems to extend a welcome to us by the offer of amenities Cf —मधुरमिव वदन्ति स्वागत भृङ्गशब्दै Nāgānanda I—12 निषीदतु Imperative, 3rd person singular of सद् (सीद्) with नि

Page 185 लतादन्विता Armoured by creepers, concealed by creepers. Kātayavema reads instead लतासंगोपिता, Rāghava Bhatta लतासश्रिता बहुमुखमनुराग Love exhibited in a number of ways भवान् मत्समीपगतो नासीत् It may be remembered that just before the repudiation-scene Vidūshaka had been sent away to appease Hamsapadikā कच्चित् a particle of interrogation

Page 186 परिहासविजल्प एष न भूतार्थ इत्याख्यात Refer to the verse क वय etc at page 66 of the text मृत्पिण्ड इव बुद्धि यस्य स मृत्पिण्डबुद्धि A blockhead, one whose brain resembles a clod of earth भवितव्य What is bound to happen तस्य भाव भवितव्यता बलवती Fate is all-powerful अनुपपन्न Your calling out to me for help is unbecoming of you शोकस्य पात्र शोकपात्र, शोकपात्र आत्मा येषा ते शोकपात्रात्मान Fallen a victim to grief ननु प्रवातेऽपि निष्कम्पा गिरय Indeed mountains stand firm even in a storm. Vide parallel —न पृथग्जनवच्छुचो वशं वशिनामुत्तम गन्तुमर्हसि । द्रुमसानुमता किमन्तर यदि वायौ द्वितयेऽपि ते चला ॥ Raghu VIII-90 निराकरणेन विक्लबा Perplexed by my repudiation

Page 187 **Verse 9** The king grieves in recollection of his grieving beloved at the repudiation-scene when she wanted to follow her kinsmen but was sternly prohibited by Śārngarava इत =इद्+तस् From here, from me प्रत्यादेशात् By reason of repudiation स्वजन अनुगन्तु To follow her kinsmen व्यवसिता Bent upon, adjectival to सा preceding the verse. गुरुसमे गुरुशिष्ये तिष्ठ इति उच्चै वदति सति Locative absolute स्थिता She stood The change of the final vowel to इ in

सो and स्था is due to Pāṇini —यतिस्यतिमास्थामित्ति किति बाष्पस्य प्रसर , तेन कलुषा दृष्टि क्रूरे मयि पुनः अर्पितवती इति यत् तत् सविष शल्यमिव मा दहति शल्यं The tip of an arrow.

पतिदेवता पति देवता यस्यास्ता One to whom her husband is god, a lady solely devoted to her husband. Monier Williams translates this as the idol or goddess of her husband or a wife idolised by her husband This is evidently wrong परामर्ष्टुं Infinitive of purpose of मृश् with परा, an alternative form being परामृष्टु Pāṇini —अनुदात्तस्य चर्दुपधस्यान्यतरस्याम् ते सख्या refers to Śakuntalā जन्मन प्रतिष्ठा जन्मप्रतिष्ठा The source of birth, mother तत्सहचारिणीभिः By Menakā's comrades. But in reality Śakuntalā was lifted and taken away by Menakā herself as evident from Mārīcha's words later on —यदैव अप्सरस्तीर्थावतरणात् प्रत्यादेशविक्लबा शकुन्तलामादाय मेनका दाक्षायणीमुपगता at page 251 of the text

Page 188 सम्मोह Delusion, forgetfulness प्रतिबोध Awakening

Verse 10 स्वप्नो नु The king indulges in a series of surmises पुण्य फल तावदेव (सत्) क्षिष्ट नु The fruit of past virtuous deeds being only of such measure has come to an end? असन्निवृत्त्यै Never to return तत् अतीत It has gone away This refers to the love-affair of Śakuntalā एते The hopes about a re-union with Śakuntalā मनोरथाना अतटा प्रपाता Are rivers of dreams not flowing within banks. The reading प्रवाहा in the place of प्रपाता adopted by Kātayavema is better प्रपात strictly means a waterfall, and as such the

adjective अतटा will be superfluous. Amara :—प्रपातस्त्वतटो भृगु Rāghava Bhatta adopts the reading मनोरथा नाम तटप्रपाता —These dreams are like the crumblings of river-banks When a river is in spate the layers of earth constituting its banks fall one after another Thus my hopes rise and are shattered in quick succession However the reading अतटा प्रपाता. or अतटा प्रवाहा is better as it suggests the idea of castles in the air

Page 189 अवश्यभाविन adjectival to अर्थस्य understood अचिन्तनीय समागमो भवति इति to be taken along with अर्थस्य understood Of the fact that a mysterious re-union will take place अङ्गुलीयकमेव निदर्शन The ring itself which has been recovered is an index असुलभात् स्थानात् भ्रशि Having slipped from a place rare to attain

Verse 11 हे अङ्गुलीय The king says that judged from the result the stock of merit belonging to the ring is found to be as poor as his यत् means यस्मात्. अरुणनखमनोहरासु तस्या अङ्गुलीषु लब्धपद सत् च्युत असि

Page 190 केन उद्घातेन With what preface In what context ? आकारित Inspired कियच्चिरेण By what time, within how long ? प्रतिपत्ति दास्यति प्रतिपत्ति ordinarily means acceptance Here it refers to recognition, a formal conferment of status as the king's wife, an admittance into the harem इमा मुद्रा मुद्रा ordinarily means a seal or a token Here it relates to the signet-ring of the king प्रत्यभिहिता Told in reply

Verse 12. एकैक One by one, adjectival to नामाक्षरं. दिवसे दिवसे Every day अत्र In this ring मम इद मदीयं नाम्न अक्षर नामाक्षरं गणय Count the letters of my name on this ring How long? यावत् अन्त गच्छसि Till you reach the end of my name If the reading गच्छति is adopted, the meaning is—Till the letters reach the end of the name The king's name—Dushyanta, consists of three syllables so that the last syllable will be reached on the third day of counting The idea is that he will take steps to take her to the palace in three days तावत् हे प्रिये मम अवरोधगृह तस्मिन् प्रवेश त नेता जन- The messenger who will take you for admission into the harem तव समीप उपैष्यति इति नेता = नी + तृच् नी governs two objects त्वा and प्रवेश त्वा changes to the Genitive case by Pānini —कर्तृकर्मणो कृति Hence we get तव नेता As for प्रवेश the Genitive case is optional according to the Vārtika —गुणकर्मणि वेष्यते Hence प्रवेश retains the Accusative case. Or नेता may be treated as ending in तृन् in which case the Genitive case being prohibited under न लोकाव्ययनिष्ठाखलर्थतृनाम्, the Accusative is used in प्रवेश In either case the suffix तृ is used in the future significance.

Page 191 तत् in तच्च means शकुन्तलायाः मदवरोधगृहनयन. रमणीय अवधि The time-limit set by Dushyanta is itself romantic विधिना विसवादित Disrupted by Destiny. तपस्विन्या शकुन्तलाया Of the pitiable Śakuntalā परिणये In the matter of Śakuntalā's marriage अधर्मात् भीरुः तस्य अधर्मभीरो. अस्य राजर्षे सदेह (आसीत्).

Page 192 अभिज्ञान अपेक्षते is a question by Kāku or tone of interrogation उपालप्स्ये 2nd future, 1st person singular of लभ् with उप and आ to taunt, censure गृहीत Past passive participle of ग्रह् Vidūshaka deplores that his friend has grown mad on the loss of Śakuntalā

Verse 13 In Verse 11 the king has already addressed the ring This verse is in further address of the ring बन्धुरा कोमला अङ्गुलय यस्य त कर विहाय Having abandoned that hand of hers possessed of charming tender fingers अम्भसि कथ नु निमग्नमसि How did you sink into the waters (of Śachītīrtha)? मग्न = मस्ज् + त The नत्व is due to Pānini —ओदितश्च. अचेतन नाम Being inanimate, it is natural for you to ignore the merits of my beloved मयैव etc But how did I set at naught my beloved ?

भोक्तुं इच्छा बुभुक्षा Hunger. अह खलु बुभुक्षया खादितव्योऽस्मि My hunger has arisen and there is nothing at hand to eat So hunger will consume me

Page 193 अकारणपरित्यागेन य अनुशय तेन तप्त हृदय यस्य स· My heart being stricken with remorse due to a causeless repudiation of my beloved अनुकम्प्यतां Passive Imperative of कम्प् with अनु to pity चित्रयुक्त फलक चित्रफलक हस्ते यस्या सा With picture-board in hand भट्टिनी Mistress, Śakuntalā in the context मधुरेण अवस्थानेन दर्शनीय Fascinating by a beautiful outline भावस्य अनुप्रवेश The presentation of emotions. निम्नोन्नतप्रदेशेषु In the high and

low parts as presented in the picture the eye seems to stumble वर्तिकानिपुणता The skill of pen

Page 194 Verse 14 The king says that any amount of improvement made in the picture hardly brings out the full beauty of his beloved तस्या लावण्यं Her loveliness रेखया किञ्चिदन्वित Has been but slightly followed in the outline

त्रिस्र refers to Śakuntalā, Priyamvadā and Anasūyā बह्वीषु का कतमा Which among many? अनभिज्ञ Sānumatī describes Vidūshaka as ignorant, because of his inability to find out the best beauty from the three

Page 195 यैषा etc Vidūshaka identifies Śakuntalā by several signs The first is केशान्त शिथिलात् केशबन्धनात् उद्वान्त कुसुम यत्र तेन केशान्तेन By the hair from whose loosened knot flowers slip down Secondly, her face is bespangled with drops of sweat Thirdly, her hands appear stretched far down All these are due to her exercise of watering the trees अवसेकेन स्निग्धा तरुणपल्लवा यस्य तथाभूतस्य चूतपादपस्य पार्श्वे By the side of the mango tree abounding in tender leaves shining glossy by reason of the fresh sprinkling of water भावस्य चिह्न भावचिह्न The mark of my emotion

Verse 15 स्विन्ना अङ्गुल्य , तासा विनिवेश Perspiration is said to be one of the eight symptoms of love known as Sātvika Bhāvas —स्तम्भ प्रलयरोमाञ्चौ स्वेदो वैवर्ण्यवेपथू। अश्रु वैस्वर्यमित्यष्टौ सात्विका परिकीर्तिताः ॥ At the edges of the outline is seen the patch of stain corresponding to

his sweating fingers अश्रु च. Tears are also one of the Sātvika bhāvas referred to above कपोलात् पतितं कपोलपतित As he wrote the picture, tears trickled down his cheeks and have fallen on the colours painted on the picture, which have thereby become swollen These two marks are referred to by the word भावचिह्न in the foregoing passage.

वर्तिका तावदानय The king desires to complete the picture by adding some more features

Page 196 अहमेव एतत् अवलम्बे When the servant-maid requested Vidūshaka to hold the picture, the king volunteers to do it himself It shows his high regard for the picture

Verse 16. साक्षात् In person उपगता प्रिया पूर्वमपहाय वहतीति वहा, स्रोतस वहा ता स्रोतोवहा A river निकाम जल यस्यास्ता Possessed of abundant water प्रणय अस्यास्तीति प्रणयवान्, another form being प्रणयी. The latter form seems to be grammatically correct, for, under Pānini —सुखादिभ्यश्च the suffix इनि is obligatory मृगाणा तृष्णा अस्यामस्तीति मृगतृष्णा The place in which the deer wish to quench their thirst सैव मृगतृष्णिका A mirage Amara —मृगतृष्णा मरीचिका The figure of speech is निदर्शना.

लिखितव्य is a mistake for लेखितव्य

Page 197 Similarly आलिखितुकाम is a mistake for आलेखितुकाम श्रूयता goes along with लेखितव्यं to be imported from Vidūshaka's speech

Verse 17 सिकता सन्त्यस्मिन्निति सैकत, an alternative foım being सिक्तिल लीन = ली + त The नत्व is due to Pānını —ल्वादिभ्य सैकतेषु लीनानि हसमिथुनानि यस्या सा In whose sandy banks couples of swans lurk The river Mālinī has to be drawn ın the pıcture and by ıts sides the slopes of the Hımalayas ताम् अभित अभित an Indeclınable meanıng 'near' governs a noun ın the Accusatıve case Vıde Pānını —अभित परित समया-निकषाहाप्रतियोगेऽपि निषण्ण = नि-सद् + त Roots endıng ın द् when followed by the suffix त change their final द् to न् and the followıng त to न Pānını —रदाभ्या निष्ठातो न पूर्वस्य तु द निषण्णाः हरिणा येषु ते Where the deer are squattıng गौरीगुरो पावना पादा कार्या शाखाया लम्बित वल्कल यस्य तथाभूतस्य तरो अघ Undeıneath a tree where the bark-garment is hangıng on ıts branch, ıt havıng been spıead out over the branch foı dryıng कृष्णमृगस्य श्रृङ्गे In the horn of a black antelope वामनयन कण्डूयमाना मृगी निर्मातु इच्छामि I desıie to ınsert a she-deer scratchıng her left eye Cf श्रृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसार Kumāra III—36

पूरितव्यमनेन Here is a stroke of Vıdūshaka's humour लम्बा कूर्चा येषा तेषा लम्बकूर्चाना तापसाना कदम्बै Since there are two ınstrumentals अनेन and कदम्बै, the one refers to the प्रयोजककर्ता, the other to the प्रयोज्यकर्ता So पूरितव्य must be deemed to have been formed by addıng तव्य to the root ın the causal Hence पूरयितव्य wıll be proper

Page 198 प्रसाधन An ornament.

Verse 18 The king desires to draw in the picture the two ornaments characteristic of forest-life, viz, the ear-ring consisting of the Śirīsha blossom and the wreath of lotus-fibre round the neck शिरीष न कृत The Śirīsha flower has not been drawn in the picture. Śirīsha is noted for its softness How is Śirīsha? कर्णे अर्पित बन्धन यस्य तत् Fixed to the ear आ गण्डात् विलम्बिन केसरा यस्य तत् Its filaments overhang her cheeks शरद चन्द्र, तस्य मरीचिवत् कोमल As tender as the rays of the autumnal moon मृणालसूत्र A wreath of lotus fibre स्तनयो अन्तर तस्मिन् स्तनान्तरे In the interval of her breasts न रचितं Has not been inserted

Page 199 चकितचकितेव स्थिता The picture represents the fright of Śakuntalā at the onslaught of the bee referred to in the first Act दास्या पुत्र A female slave's son It is a compound used as a term of rebuke As for the Aluk see Pānini —षष्ठ्या आक्रोशे कुसुमरसपाटच्चर A thief of honey. A thief by nature, the bee engages in the attack of the lady's face वार्यतामेष दुष्ट Let this rogue be prohibited भवानेव etc Vidūshaka suggests that as a king his friend has to punish the bee and not he himself The dialogue proceeds as if the incident was a reality and not a mere pictorial presentation परिपतनखेद The trouble of falling on or hovering round the face of Śakuntalā

Verse 19 The king suggests a more pleasant business for the bee to do This verse is addressed to a male bee कुसुमनिषण्णा एषा मधुकरी तृषितापि भवन्तमनुरक्ता

सती भवन्त प्रतिपालयति त्वया विना एषा मधु न पिबति खलु The she-bee wouldn't partake of the honey without you Cf मधु द्विरेफ कुसुमैकपात्रे पपौ प्रिया स्वामनुवर्तमान Kumāra III—36

Page 200 अभिजात In a dignified manner वामा Perverse

Verse 20 The king threatens the bee with punishment for not obeying his command अक्लिष्टो यो बालतरुपल्लव तद्वत् लोभनीय त adjectival to बिम्बाधर मया रतोत्सवेषु सदयमेव पीत, an adjectival phrase qualifying बिम्बाधर बिम्बसदृश: अधर The lower lip resembling the Bimba fruit red in colour हे भ्रमर प्रियाया बिम्बाधर स्पृशसि चेत् If you touch the lower lip of my beloved त्वा कमलोदरमेव बन्धन, तस्मिन् तिष्ठतीति तथाभूत कारयामि It is the practice of kings to punish an offender with confinement in jail Accordingly Dushyanta threatens the bee with a confinement within the interior of a lotus flower It is a natural phenomenon that a bee gets caught up inside a lotus flower when it closes at nightfall and comes out in the morning when it opens This confinement is poetically conceived of as imprisonment Or it may be that the king in his deranged state of mind due to separation from his sweetheart imagines a bee's stay in the womb of a lotus as tantamount to incarceration

तीक्ष्णदण्डस्य भेष्यति In Sanskrit a noun denoting the source of fear takes the Ablative case when governed by the root भी and its synonyms In Prākrt however the rule is not strictly observed

Page 201 लिखितमनतिक्रम्य यथालिखित, तथा अनुभवितु शीलमस्येति यथालिखितानुभावी One who feels in strict conformity with what is presented in the picture पुरोभागिन भाव पौरोभाग्य Intolerance

Verse 21 तन्मयेन हृदयेन With a heart totally absorbed in her साक्षादिव As if in person दर्शनसुखमनुभवत मे To me who enjoy the bliss of her sight स्मृतिकारिणा त्वया By you that reminded me कान्ता पुनरपि चित्रीकृता My sweetheart has again been turned into a picture

Page 202 विधानस्य मार्ग विधानमार्ग The mode of conduct, practice This refers to the king's attitude involving inconsistency between his past and present attitude—पूर्वापरयो विरोधी

Verse 22 तस्या स्वप्ने समागम Her union in dream प्रजागरात् खिलीभूत Has become scarce through sleeplessness बाष्पस्तु चित्रगतामपि एना, द्रष्टु न ददाति means दर्शन प्रतिबध्नाति Vide parallel —त्वामालिख्य प्रणयकुपिता धातुरागै शिलायामात्मान ते चरणपतित यावदिच्छामि कर्तुम्। अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे क्रूरस्तस्मिन्नपि न सहते सगम नौ कृतान्त ॥ Megha Sandeśa II-42.

प्रमार्जित Past passive participle of मृज् with प्र to wipe off Pāṇini —मृजेर्वृद्धि इतोमुख Towards this place.

Page 203 तरलिका is the name of another Chetī दिष्ट्या त्व मुक्ता Vidūshaka's idea is that the release of Chaturikā has enabled her to intimate the queen's arrival in advance and thus the king has been saved from some predicament in which he would have fallen if the queen sees the picture मया निर्वाहित आत्मा I made good my escape. बहुमान Self-esteem. बहुमानगर्विता

The idea is that the queen will not brook my leanings towards Śakuntalā आत्मान इति भण For the concealment of the picture will save the king from the queen's resentment

Page 204 मेघस्य प्रतिच्छन्द, मेघप्रतिच्छन्द The counterpart of a cloud by which name the top floor of Dushyanta's palace was known मा शब्दापय Call out for me शब्दापय There is no warrant for the augment आपुक् शब्दायस्व will be the correct word स्थिर सौहृद यस्य स Steady in friendship, true to his old acquaintance प्रथमसभावना His earlier regard for the queen अपेक्षते Cherishes or respects वेत्रवती is a female doorkeeper who carries a letter to the king from the minister अथ कि is a pair of Indeclinables meaning 'yes' कार्यं जानातीति कार्यज्ञ One who appreciates business

Page 205 अर्थाना जात अर्थजात A number of matters to be investigated गणनाबहुलतया Owing to the largeness of their number अनुवाच्य Perusing समुद्रे व्यवहर्तुं शीलमस्य समुद्रव्यवहारी One who trades overseas An exporter and importer from foreign lands सार्थं वहतीति सार्थवाह A leading merchant नौव्यसनेन By an accident to the ship विपन्न Died न विद्यते अपत्य यस्य स अनपत्यः Childless तपस्वी A pitiable one राजान गच्छतीति राजगामी तस्य अर्थसंचय His assets will escheat to the king इति अमात्येन लिखित This note of the minister follows the usual wake of officials anxious to oblige their government अनपत्यस्य भावः अनपत्यता Childlessness. बहुपत्नीकेन तत्रभवता भवितव्य equivalent to तत्रभवान् बहुपत्नीको भवेत्.

Page 206 आपन्नसत्वा A pregnant woman. साकेतः Another name of Ayodhyā साकेते भव साकेतक तस्य श्रेष्ठिन· A merchant and native of Ayodhyā पुमान् सूयते अनेनेति पुंसवन पुसवन and सीमन्तोन्नयन are two ceremonies done simultaneously for the benefit of a son in the womb. निर्वृत्त पुसवन यस्या सा निर्वृत्तपुसवना Whose पुसवन has been performed ननु गर्भ पित्र्य रिक्थ अर्हति The child in the womb is entitled to inherit the father's estate This throws a flood of light on the growth of Hindu Law relating to succession As pointed out by Kātayavema, Dhāreśvara and others who interpreted the law prior to Vijñāneśvara declare that a sonless man's estate lapses to the king and that his wives are entitled to a mere maintenance In support of that position Kātayavema cites the following.— अदायिक राजगामि योषिद्भृत्यौर्ध्वदैहिकम् । अपास्य श्रोत्रियद्रव्य श्रोत्रियेभ्यस्तद्-पंयेत् ॥ अन्यत्र ब्राह्मणात्किंतु राजधर्मपरायण । तत्स्त्रीणा जीवन दद्यादेष दायविधि स्मृत ॥ अदायिक in the above passage has been construed as अपुत्रक Hence the minister interprets the law in one way, but the king's view accords with the later view propounded by Vijñāneśvara and others This shows that Kālidāsa's days marked a transition in the History of the Law of Inheritance The theory came to be recognised that a child in the womb is as good as one born It therefore appears that all the codes of Hindu Law which declare a widow, daughter etc. as the heirs of a sonless man before his estate lapses to the crown are of later date.

Verse 23 येन येन etc. Dushyanta makes a general proclamation that he will act the role of kinsman to whatever person is bereaved, subject however to the limits of decency and virtue प्रजा येन येन स्निग्धेन बन्धुना वियुज्यन्ते With whichever dear relation the people part पापादृते To the exclusion of sin, provided the relationship to be assumed by the king does not encourage or border on iniquity दुष्यन्तः तासां स स Dushyanta will act the said relation. The idea is—If a father is bereaved of the son, he will act the son and vice versa If a brother loses his brother, the king will act the brother But not that he will act the husband to one widowed He however takes on himself the duty of protecting all his subjects in bereavement इति घुष्यतां Let this be proclaimed The announcement is to be made in public in the city by beat of tom-tom

Page 207 एवं नाम घोषयितव्यं This is to be treated as a question by काकु or the tone of interrogation. काले प्रवृष्टमिव Like a shower of rain at the proper season सन्तते छेद, तेन निरवलम्बानां कुलानां संपद् The riches of families stripped of support by a discontinuity of issue मूलपुरुषस्य अवसानं तस्मिन् मूलपुरुषावसाने At the extinction of the last male holder परं उपतिष्ठन्ति Devolve on a stranger The childless merchant's incident reminds the king of the possible extinction of his own line through childlessness प्रतिहतममङ्गलं The suffix त in प्रतिहतं has the desiderative significance Pānini —आशंसायां भूतवच्च प्रतिहत therefore means प्रतिहन्यताम् Let the

evil be averted धिङ्मा The Indeclinable धिक् governs a noun in the Accusative case उपस्थित श्रेय अवमन्तुं शीलमस्येति त उपस्थितश्रेयोवमानिनं One that neglected or spurned at a piece of good fortune that came of its own accord

Page 208 Verse 24 आत्मनि सरोपिते सत्यपि Though my own self was implanted or preserved in her Scriptures say that one's own self is born as a child through the wife So a wife is called जाया जायते आत्मा अस्यामिति जाया That a son is none other than one's own self reproduced is declared thus in the Śruti .— अङ्गादङ्गात्सभवसि हृदयादधिजायसे । आत्मा वै पुत्रनामासि स जीव शरदः शतम् ॥ कुलप्रतिष्ठा धर्मपत्नी मया नाम त्यक्ता The lawful wife in whom the line was to continue was abandoned by me नाम denotes contempt at himself An analogy is set out in the second half of the verse महते फलाय कल्पिष्यमाणा Offering the prospect of a rich harvest काले उप्तबीजा वसुन्धरा इव Like the earth containing seeds sown at the proper season उप्त Past passive participle of वप् (डु वप्) बीजसताने वसूनि धारयतीति वसुधरा That which holds treasures or riches, the Earth

अपरिच्छिन्ना means अविच्छिन्ना Uninterrupted. इदानी ते सततिर्भविष्यति Your line will continue without a break Sānumatī says this, because she is aware of the existence of Dushyanta's child brought up in Mārīcha's hermitage सार्थवाह A merchant विमना इव आचरति विमनायते

Page 209 दुष्यन्तस्य पिण्डभाज सशयमारूढा. पिण्ड A cooked ball of rice offered to deceased ancestors So पिण्डभाज means पितृs सशयामरूढाः Are in danger

Verse 25 This verse sets out the sad predicament of Dushyanta as fancied by him बत Interjection of sorrow अस्मात्पर After this Dushyanta निवपन The offer of water or other libations to Pitrs न कुले कः करिष्यति Who in our race will make? इति (मत्वा) प्रसूत्या विकलेन मया प्रसिक्त उदक The water offered by me destitute of offspring धौत अश्रु येन तत् The water with which the tears are washed off तस्मात् शेष Its remnant नून पितर. पिबन्ति Vide parallel —नून मत्त पर वश्या॰ पिण्डविच्छेददर्शिन । न प्रकामभुज श्राद्धे स्वधासग्रहतत्परा ॥ Raghu I—66

Page 210 उद्भ्रान्तकेन By taking an upward leap into the sky Sānumatī being an Apsaras, she has the power to soar up into the sky अब्रह्मण्य ब्रह्मणि साधु ब्रह्मण्य, तन्न भवतीति अब्रह्मण्य lit, that which does not befit a Brahmin, a treatment unworthy to be meted out to a Brahmin Later on it came to be used as a cry of wail by any one calling out for help The English equivalent for this is 'Alas' प्रत्यागतचेतन The wail of Vidūshaka brings back the king to his mental activity आर्तस्वर The cry of an afflicted person

Page 211 माणवक A boy, a chap Amara —बालस्तु स्यान्माणवक आत्त गन्ध (गर्व) यस्य स आत्तगन्ध Insulted. Amara.—आत्तगन्धोऽभिभूत स्यात् Cf. पक्षच्छिदा गोत्रभिदात्तगन्धाः

Raghuvamśa XIII—7. अदृष्टरूपेन सत्वेन By a spirit of invisible form अभिभूयन्ते A question by Kāku

Verse 26 अहन्यहनि आत्मन एव प्रमादेन स्खलित तावज्ज्ञातु न शक्य One's own dereliction due to negligence is not possible to be known प्रजासु क केन पथा प्रयाति इति अशेषत: वेदितु शक्ति अस्ति Interrogation by Kāku अशेषत Fully वेदितु Infinitive of purpose of विद् to know The idea is that lapses of the subjects also affect the king

Page 212 अविहा Alas गतिभेदेन परिक्रामन् Quickening his pace पुनस्तदेव पठित्वा Vidūshaka repeats—भो वयस्य अविहा अविहा पश्चात् अवनता शिरोधरा यस्य त The neck being bent towards the back तीक्ष्ण भङ्ग यस्य त करोति Squeezes hard or causes a violent breaking of In the place of तीक्ष्णभङ्ग there is also a reading त्रिखण्ड which means—into three pieces धनुस्तावत् आनीयता understood शार्ङ्ग हस्ते यस्या सा शार्ङ्गहस्ता With a bow in hand For यवनी see explanation of the word occurring at page 42 of the text शरा अस्यन्ते अनेनेति शरासन हस्तावाप A cover for the hand usually made of Godha's skin to guard against the frictions of the bowstring

Page 213 **Verse 27** This is uttered by Mātali from behind the scenes, pretending to be a spirit catching hold of Vidūshaka. अभिनव कण्ठशोणित अर्थयत इति अभिनवकण्ठशोणितार्थी Thirsting for the fresh blood of your neck This is adjectival to both एष and शार्दूल एष. अह. वेष्टमान त्वा One who wallows struggling for life. This is adjectival to both त्वा and पशु शार्दूल· पशुमिव हन्मि.

आत्त धनु येन स आत्तधन्वा धनुस् at the end of a Bahuvrīhi compound changes to धन्वन् 'धनुषश्च' इत्यनङादेश शरण भवतु Let Dushyanta play the protector This challenge, as will be evident later on, is intended for rousing the valour of the king through anger

उद्दिशति Refers to कुणप A corpse कुणपाशन An eater of corpses, a Rākshasa न भविष्यसि You shall not live सोपान A flight of steps

Page 214 तिरस्करिणी A magic power by which one is able to hide himself and move *incognito* तमिषु सदधे I fix that arrow to my bow.

Verse 28 This brings out the peculiar character of the Astra employed by the king य वध्य त्वा हनिष्यति रक्ष्य द्विज च रक्षति The discharge of an arrow is generally accompanied by the pronouncement of Mantras to invest it with the power of the deity which is invoked Then the arrow is converted to an Astra We hear of ऐन्द्र, वायव्य, आग्नेय, वारुण and similar other Astras The Astra in the context has the power of hitting the enemy and at the same time of saving his friend though both are situate in the same place. The discrimination between the target and non-target is brought home by an analogy set out in the second half of the verse A swan has the power of separating milk from water and drinks the milk alone, leaving the water behind

Page 215 **Verse 29** हरिणा means इन्द्रेण For the several meanings of हरि see Amara —यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु ॥ असुरा तव शरव्य कृता· शृणातीति शरु (हिंस्र) तस्मै हित शरव्य Pānini —उगवादिभ्यो यत्. Amara —लक्ष लक्ष्य शरव्य च इद शरासन तेषु विकृष्यता सुहृज्जने सता प्रसादसौम्यानि चक्षूषि पतन्ति, न तु दारुणा शरा This shows that Mātali is a friend to be favoured with kindness and not an enemy at whom an arrow is to be aimed.

अये मातलि The king recognises the oppressor of Vidūshaka to be none other than Indra's charioteer Mātali, and accordingly he withdraws his Astra. इष्टिपशुरिव मारित इष्टिपशुमार मारित A root when prefixed with a noun denoting an Upamāna and governed by it takes the suffix णमुल्, and the root itself is repeated along with the suffixes necessary for the context This repetition of the root is called अनुप्रयोग Vide Pānini :— उपमाने कर्मणि च and कषादिषु यथाविध्यनुप्रयोग यदस्मि प्रेषित The reason for which I am sent

Page 216 कालनेमे प्रसूति A race sprung from Kālanemi दुर्जय Invincible, the name of a race of Asuras

Verse 30 जेतु शक्य जय्य One that can be conquered or defeated as distinguished from जेतु योग्य जेय One fit to be conquered Pānini —क्षय्यजय्यौ शक्यार्थे. यान्तादेशनिपातनार्थमिदम् । शक्यार्थे कि—क्षेतु जेतु योग्य क्षेय पाप जेय मन . न जय्य अजय्य Invincible शत क्रतव यस्य स शतक्रतु क्रतु means a sacrifice in classical language But in the Rg Veda it is nowhere used in that sense Its Vedic

meaning is power of the body or mind शतक्रतु therefore means one possessed of a hundred powers; strong and powerful The Puranic theory that Indra rises to his status as such by the performance of a hundred Aśvamedha sacrifices is of a later origin ते सख्यु शतक्रतो अजय्य किल शतक्रतो A noun governed by a verbal derivative formed by the addition of a कृत्य suffix takes either the Genitive or the Instrumental case Pānini :—कृत्यानां कर्तरि वा So शतक्रतुना अजय्य also can be used किल denotes repute It points to the view that according to tradition the offspring of Kālanemi are immune from attack by Indra personally through a boon granted in days of yore त्वं रणशिरसि तस्य हन्ता स्मृतोऽसि You have been thought of as their slayer in the brunt of battle स्मृत Either by Indra or by the seers If Indra himself could not slay the host of demons, how can Dushyanta do it? The answer is given by an analogy सप्ति A horse सप्त सप्तय यस्य स सप्तसप्ति One driving on a chariot drawn by seven horses, the Sun यत् उच्छेत्तु न प्रभवति Which the Sun could not dispel तत् नैश तिमिर चन्द्र अपाकरोति The Moon dispels that darkness of the night निशि भव नैशं In the analogical clause there is no disparagement to the powers of the Sun Likewise no disparagement is intended of Indra Superficially also there is the suggestion that Dushyanta outwits even Indra in valour The figure of speech is दृष्टान्त as there is बिम्बप्रतिबिम्बभाव between the sentences setting out out the Upameya and Upamāna.

स भवान् You that are endowed with such prowess. आत्त शस्त्र येन स आत्तशस्त्र Taking hold of your weapon. आत्त Past passive participle of दा with आ इन्द्रस्य इम ऐन्द्र रथमारुह्य Mounting Indra's chariot प्रतिष्ठता Imperative mood, 3rd person singular of स्था with प्र The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with स, अव, प्र or वि Pāṇini :—समवप्रविभ्यः स्थ मघवत Genitive singular of मघवत्, an alternative form being मघोन

Page 217 किंनिमित्तादपि Due to some reason, adjectival to मन सतापात् कोपयितु Infinitive of purpose of the causal of कुप् to be angry

Verse 31 चलितानि इन्धनानि यस्य स चलितेन्धन अग्नि ज्वलति The fire burns when the fuel is turned up विप्रकृत· पन्नग फण कुरुते A cobra when provoked expands its hood प्राय जन कोपात् स्व महिमान प्रतिपद्यते महतो भाव महिमा Pāṇini — पृथ्वादिभ्य इमनिज्वा

युक्तमनुष्ठित भवद्भि The plural number in भवद्भि ; used out of respect जनान्तिक Aside to Vidūshaka दिवस्पति Indra कस्कादित्वात्स परिगतार्थं कृत्वा After informing him of the situation आर्यपिशुन The name of the minister which has already occurred at page 182 of the text

Verse 32 केवला तव मति त्वन्मति Your intelligence alone तावत् For the time being प्रजा परिपालयतु Let it protect the subjects. अधिगत ज्या आधिज्य इद धनुः अन्यस्मिन् कर्मणि व्यापृत Engaged in another work viz, that of fighting the demons for helping Indra

Page 218 Then Mātali requests Dushyanta to mount Indra's chariot and the latter does accordingly

The End of the Sixth Act

The Seventh Act

Page 219 The scene of this Act is laid in the celestial regions wherefrom Dushyanta is bound for the Earth driving on Indra's chariot on his return-journey from the heaven after the defeat of Asuras in battle अनुष्ठित निदेश येन स अनुष्ठितनिदेश· अपि Though I have carried out the bidding of Indra मघवत like a मध्यमणि applies both to अनुष्ठितनिदेश and सत्क्रियाविशेषात् अनुपयुक्तमिव Like one worthless, as having been of little service The magnitude of the honour done by Indra is out of all proportion to the services done by me Mātali replies उभयमप्यपरितोष The word समर्थये after this sentence is omitted in Kātayavema's reading which seems to be happier उभय refers to both Indra and Dushyanta अपरितोष Not satisfied with the services done to each other

Verse 1 मरुत्वान् Indra उपकृत means उपकार मरुत्वत. प्रथमोपकृत The services done to Indra मरुत्वत: can again be taken along with प्रतिपत्त्या By the honour done by Indra. भवान् लघु मन्यते You treat light This brings out

the discontent of Dushyanta The second half brings out Indra's discontent अपदान A heroic feat Amara अपदान कर्म वृत्तम् (भवत) अपदानेन विस्मित सोऽपि Indra too wondering at your marvellous help सत्क्रियाया गुणान् भवत can be taken along with this phrase also न गणयति Does not value the excellence of the honour done to you

Page 220 मा मैव The king disagrees with Mātali so far as it sets out India's discontent For, the honour done by Indra has far exceeded all expectations or desires The eminence of the honour is brought out in the sentence—मम हि etc अक्ष्णो समत समक्ष An Avyayībhāva compound formed by adding टच् under Vārtika—प्रतिपरसमनुभ्योऽक्ष्ण दिवौकसा समक्ष In the presence of all the gods अर्धासने उपवेशितस्य मम To me who was made to sit on a half of his own seat There can be no higher honour than giving me a half seat on his own throne. मम is to be taken along with पिनद्धा in the succeeding verse.

Verse 2 अन्तर्गता प्रार्थना यस्य त अन्तर्गतप्रार्थन It was obvious that Jayanta entertained some wish in his heart It might be that as a young boy he wished to be decked with the Mandāra wreath Or it might be that in his zeal he wished to honour Dushyanta with his own hands अन्तिके तिष्ठतीति त आन्तिकस्थ Jayanta was standing near by This brings out his enthusiasm to participate in the function of honouring their benefactor जयन्त The name of Indra's son is Jayanta.

उद्वीक्ष्य कृतस्मितेन Indra smiled at the sight of Jayanta. The smile was due to Indra's observing the childish longing of his son to be decked with the garland Or Indra smiled at the extreme readiness of his own son in associating himself with the entertainment given to Dushyanta Or the smile was due to the fact that Jayanta has been spared to live as the prince of heaven through the good offices of Dushyanta in crushing the demons मन्दार is one of the five flowers characteristic of heaven Vide Amara —पञ्चैते देवतरवो मन्दार पारिजातक । सतान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥ मन्दाराणां माला The garland of Mandāra flowers How was it? आमृष्ट वक्ष येन तथाभूत हरिचन्दनं अङ्क यस्या सा It bears the mark of the sandal paste which was applied to my chest. This presumes that prior to the donning of the Mandāra wreath Indra has besmeared Dushyanta's chest with sandal juice applied with his own hands The meaning that the Mandāra wreath bore traces of the sandal paste applied on Indra's chest, is not elegant, for it will cease to be fresh, it becomes शेष हरिणा पिनद्धा Was fastened by Indra—of course round my neck पिनद्ध Past passive participle of नह् with अपि Pānini —नहो ध. The dropping of the initial अ in अपि is due to Bhāguri's maxim

Verse 3 सुखपरस्य etc The predicate पश्य which precedes the verse governs the idea of the whole verse Or construe कृत त्रिदिव पश्य सुख पर (प्रधान) यस्य तस्य सुखपरस्य हरे Superficially this will mean that Indra is

addicted to sensual pleasures This construction will detract from the character of Indra as the responsible lord of the three worlds as also of Dushyanta who will be treated as a partisan of a pleasure-seeking king Consistently with the characters of both Indra and Dushyanta, the word सुख in the compound will be happier to construe as meaning peace or the happiness of peace to be enjoyed after vanquishing the demons concerned It is quite natural for any responsible ruler to seek the assistance of powerful friends to put down powerful foes Mātali describes that heaven has been rid of two most powerful thorns, one in the form of Hiranyakaśipu in ancient days, the other in the form of the Durjaya host of demons that are the subject of the context The one was routed by Vishnu in his Nrsimhāvatāra, the other by Dushyanta in the battle just then waged सुखपरस्य हरे त्रिदिव उभयै उद्धृतदानवकण्टक उद्धृता दानवा एव कण्टका यस्मिस्तत् कृत That from which the thorns or enemies viz , the Asuras have been extirpated The word त्रिदिव is both masculine and neuter उभयै By two means By which two? अधुना आनतानि पर्वाणि येषा तै पर्वन् is the joint between the tip and the stem-portion of an arrow, usually it falls in a circling groove तव शरै The extirpation of demons at the present day has been wrought by your arrows whose joints are planed off पुरा In days of yore पुरुषश्चासौ केसरी च पुरुषकेसरी तस्य नखैश्च By the claws of the Man-lion

मा मैव King Dushyanta repudiates any merit in himself and attributes all the glory to India स्तोतुं योग्य स्तुत्य

Verse 4 नियोज्या महत्स्वपि कर्मसु सिध्यन्तीति यत् That servants achieve success even in mighty tasks त ईश्वराणा सभावनागुण अवेहि Know that it is due to the merit of recognition or the excellence of honour done by masters Though put in apposition with the neuter यत्, the masculine gender in त is used to make it accord with the masculine गुण सभावनायाः गुण A good effect of appreciation or honour This idea is substantiated by an analogy set out in the second half of the verse अरुण The Sun's charioteer generally is identified with the rosy dawn तमसा विभेत्ता A dispeller of darkness कि वा अभविष्यत् equivalent to नैव अभविष्यत् He wouldn't have become When? सहस्रकिरण त धुरि नाकरिष्यच्चेत् If the Sun had not placed him in his front The use of the pair of predicates–अभविष्यत् and अकरिष्यत् in the Conditional mood (लृङ्) is to be noted particularly Generally predicates in the Conditional mood will occur only in pairs. One clause refers to a condition, the other to its effect, provided both the condition and the effect have not taken place Where a conditional clause which sets out a condition which does not occur is followed by a finite clause which sets out the non-occurrence of the effect as a result of the non-existence of the condition, we have a pair of predicates in the Conditional mood Pānini —

लिङ्निमित्ते लृङ् क्रियातिपत्तौ and the Vrtti —हेतुहेतुमद्भावादि लिङ्-निमित्त, तत्र भविष्यत्यर्थे लृङ् स्यात् क्रियाया अनिष्पत्तौ गम्यमानायाम् Example —सुवृष्टिरभविष्यच्चेत् सुभिक्षमप्यभविष्यत् Had there been good rains, there had been a good harvest The idea is— The rains having failed, the harvest too has failed. Applying this test to the context, the construction is —If the Sun had not placed Aruna in front, Aruna would not have been able to remove darkness But in fact the Sun has placed him in his front and hence Aruna has been able to dispel the darkness

Page 221 सदृशमेवैतत् एतत् refers to the humble attitude of Dushyanta This humble utterance is in keeping with his greatness नाकस्य पृष्ठ तस्मिन् प्रतिष्ठितस्य आत्मयशस Dushyanta's fame has been established firmly in heaven सौभाग्य Fascination or glory

Verse 5 Mātali refers to the recording of Dushyanta's feats by the residents of heaven in songs committed to parchments yielded by the Kalpaka trees सुरसुन्दरीणा विच्छित्तिशेषै वर्णै With the remnant of the colours of saffron, pigment, musk etc used first by the Apsaras ladies as a light paste to beautify their person That the letters of the song are written in colours held so dear by their dear ones shows the high degree of esteem in which the gods hold Dushyanta's valour and his consequential services अमी दिवौकस. This shows that Mātali draws the pointed attention of the king to the inhabitants of heaven engaged in making a metrical record of his fame गीतस्य क्षम गीतक्षम Worthy

of being sung, presentable in the form of a song अर्थं बध्यते अनेनेति अर्थबन्ध विचिन्त्य After thinking out the manner of presenting their idea कल्पलताना अंशुकानि तेषु. It is the convention of poets to treat Kalpaka trees as mere plants It is a common belief that Kalpaka trees yield silk-garments, ornaments and the like for the mere request As soon as the gods thought over a metrical passage for presenting Dushyanta's exploits they get the cloths or parchment readily from the celestial trees, and on them they write out the songs thought out by them त्वचरित लिखन्ति Each one of the traits referred to in this verse is calculated to bring out the great solicitude of the gods engaged in recording Dushyanta's fame

कतमस्मिन् मरुता पथि According to Hindu Astronomy there are seven aerial spheres over and above the Earth The distance between the Heaven and the Earth is covered by some of these aerial layers. The king now enquires as to what aerial sphere he is passing through at present

Page 222 Verse 6 Mātali replies that it was the sphere of the wind known as परिवह that they were passing through य refers to परिवहवायु गगने प्रतिष्ठा यस्यास्ता गगनप्रतिष्ठा Established in heaven or the sky. त्रिस्रोतस refers to the Mandākinī or the aerial Gangā वहति The Parivaha wind is believed to support the aerial Ganges flowing in heaven The second foot of the verse refers to another trait of the said wind.

ज्योतींषि The seven stars constituting the Great Bear. सप्तर्षिधिष्ण्यानि Or ज्योतिस् may be taken to refer to luminaries in general—stars, planets and the like प्रविभक्तारश्मय यस्मिन् कर्मणि तत्तथा Adverbial adjunct modifying वर्तयति The Parivaha wind is supposed to cause the rotation of the luminaries in the sky without causing a confusion of their lustre The Parivaha wind causes an orderly revolution of luminaries with their distinctive glow and movements The Visarga after प्रविभक्तरश्मि is a misprint The following are the seven winds representing the spheres above the Earth in the order of ascent

(1) आवह is just above the Earth and extends as far as the region of clouds, meteors, showers and lightning
(2) प्रवह is the next higher plane of the wind which dominates the Sun's sphere
(3) सवह is the next which dominates the moon's sphere
(4) उद्वह rages in the region of stars
(5) विवह in that of planets
(6) परिवह supports the constellation known as the Great Bear, and heaven is situate therein
(7) परावह is the last which dominates the Dhruvamandala or the region of the Pole star

तस्य परिवहस्य वायो इम मार्गं वदन्ति Experts describe this as the region of that Vāyu known as Parivaha, the

penultimate of the seven winds mentioned above. मार्ग is qualified by an adjective द्वितीयेन हरिविक्रमेण निस्तमस्कं —No darkness or gloom prevails in the region of the Parivaha wind, because it was traversed by the second footstep of Vishnu in his Trivikramāvatāra while engaged in the subjugation of Bali In the first foot Hari covered the whole Earth, with the second foot the whole sky and the last footstep was placed by him on the head of Bali, whereby he was pushed down to the Nether World where he continued to rule as emperor by the grace of Vishnu The story of Vishnu appearing before Bali as a dwarf and begging of him as much earth or space as could be covered by three of his footsteps and Vishnu's taking a huge form as soon as the request was granted, are all matters well known in Hindu tradition. They relate to the feats of Vishnu in Vāmanāvatāra which suddenly developed to his Trivikramāvatāra As to the seven winds and their respective spheres see the following extract quoted by Kātayavema -

आवह प्रवहश्चैव सवहश्चोद्वहस्तथा । विवहाख्य परिवह परावह इति क्रमात् ॥
सप्तैते मारुतस्कन्धा महर्षिभिरुदीरिता । आवहो वर्तयेद्वायुर्मेघोल्कावृष्टिविद्युत ॥
वर्तयेत्प्रवहश्चाथ तथा मार्ताण्डमण्डलम् । सवहो मारुतस्कन्धस्तथा शीतांशुमण्डलम्॥
वर्तयेदुद्वहश्चापि तथा नक्षत्रमण्डलम् । पञ्चमो विवहाख्यस्तु तथा च ग्रहमण्डलम् ॥
सप्तर्षिमण्डलं स्वर्गं षष्ठः परिवहस्तथा । परावहस्तथा वायुर्वर्तयेद्ध्रुवमण्डलम् ॥

The Bengal recension reads the second half of the verse differently thus:—तस्य व्यपेतरजस प्रवहस्य वायोर्मार्गो द्वितीयहरिविक्रमपूत एष ॥

सबाह्यकरण =बाह्येन्द्रियवर्गसहितः मम अन्तरात्मा = मन If the reading सबाह्यान्त करण be adopted as is done in most of the printed editions, the meaning is—Together with all the external organs and internal organ—अन्तःकरण (mind), and अन्तरात्मा will refer to the soul itself—जीव प्रसीदति Owing to the influence of the second foot-step placed by Vishnu my mind becomes tranquil मेघपदवीं अवतीर्णौ स्व This refers to the descent of the chariot to the sphere of the Āvaha wind which comprises the region of clouds, lightning etc कथमवगम्यते Mātali asks the king how he infers that they have come down to the region of clouds

Verse 7 The king refers to three circumstances pointing to the conclusion. Firstly, the rims of the chariot-wheel are moist with water Secondly, Chātakas longing for the rain-water fly through the intervals of the spokes of the wheel. Thirdly, the horses of the chariot are lit with the lustre of lightning शीकरै क्लिन्ना नेमि यस्य स ते अय रथ This chariot of yours whose fellies are drenched in the sprays of water शीकरक्लिन्ननेमि is an example of हेतुगर्भविशेषण अराणा विवराणि तेभ्य निष्पतद्भि चातकैः Chātaka birds relish the rain-water as it descends from the cloud and would avoid it when it actually reaches the Earth Hence Chātakas are generally described as soaring up the sky for tasting the water of the clouds afresh. When the chariot treads over the region of clouds it is but natural that the Chātaka birds lurking

the clouds would emerge out of the interspaces of the wheel अचिर भा यासां ता अचिरभासः. अचिरभास् means a lightning अचिरभासां तेजसा अनुलिप्तैः हरिभिश्च And by means of the steeds washed with the lustre of lightnings. वारि गर्भे येषां तानि उदराणि येषां तेषां घनानां उपरि गत = गमन, पिशुनयति Indicates a march over clouds pregnant with water

Page 223 स्वाधिकारभूमौ In the land of your own activities, in the human world वर्तिष्यते An alternative form is वर्त्स्यति Pāṇini—वृद्भ्यः स्यसनोः

Verse 8 This refers to certain prominent phenomena of the Earth, that are apparent as the aerial chariot gets down Lofty mountains seem to shoot upward from the Earth The Earth seems to glide down the peaks of mountains The stems of trees covered by the thick bushes of leaves become perceptible by getting clear of their dense cover Similarly the streams of rivers appearing tiny from afar increase in volume to the sight as the chariot draws nearer the Earth, and in fact the king fancies the Earthly world as being transported upward by some one pushing it up (1) मेदिनी उन्मज्जतां शैलानां शिखरात् अवरोहतीव (2) पादपाः स्कन्धानामुदयात् By the appearance of stems पर्णानां अभ्यन्तरे लीनतां विजहति The trees get clear of their cover under their dense leaves विजहति Present tense, 3rd person plural of हा with वि to abandon (3) तनुभावेन नष्ट सलिलं यासां ताः With waters missed when looked at from afar आप गच्छन्ति आभिरिति आपगाः. Rivers सतानैः By means

of continuous streams व्यक्ति व्रजन्ति Become exposed to the view (4) मर्त्यभुवन The mortal world, the Earth. उत्क्षिपता केनापि (पुरुषेण) मत्पार्श्वं आनीयत इव

Page 224 पूर्वापरौ समुद्रौ अवगाढ Plunging into both the eastern and western seas, having such a long range Cf —पूर्वापरौ वारिनिधी वगाह्य स्थित पृथिव्या इव मानदण्ड: कनकरसनिष्यन्दी The idea is that the lustre of gold seems to flow all over the mountain सन्ध्याया मव साध्य मेघपरिघः इव Like a stretch of evening clouds सानुमान् A mountain हेमकूट The name of a mountain, possessed of golden peaks occupied by Kinnaras तपस्विना सिद्धिक्षेत्र A place conducive to the realisation of miraculous powers by penance doers

Verse 9. स्वयभुव अपत्य पुमान् स्वायभुव तस्मात् मरीचे यः प्रजापते प्रबभूव From Svayambhu, the self-existing Brahman, was born Marīchi, and from Marīchi was born Kaśyapa known as a Prajāpati who is later on referred to as Mārīcha He is the Guru of all gods and demons, and he performs penance along with his wife in this Hemakūta mountain. सुरासुरगुरु सः अस्मिन् (हेमकूटे) पत्न्या सहित सपत्नीक (सन्) Accompanied by his wife Aditi तपश्चरति तपस्यति formed by adding क्यङ्. Vide Pānini —कर्मणो रोमन्थतपोभ्या वर्तिचरो and Vartika—तपस परस्मैपद च

श्रेयासि Features of an auspicious import. अनतिक्रमणीयानि Should not be disregarded प्रथम· कल्प A happy idea

Page 225 **Verse 10** उपोढ etc निरुन्धत तव रथः अवतीर्णोऽपि न लक्ष्यते Though the chariot has alighted on the Hemakūta mountain, your restraining it is not noticed as such due to two causes रथाङ्गनेमय उपोढशब्दा न भवन्ति The rims of the chariot-wheel do not creak. रज प्रवर्तमान न दृश्यते Dust is not seen to rise These two features are themselves a result of the cause set out in the phrase **अभूतलस्पर्शतया.** न विद्यते भूतलस्पर्श यस्य तथाभूतस्य भाव तत्ता तया Since the chariot does not touch the ground

एतावानेव The contact with the Earth is the only characteristic that distinguishes you from Indra

Verse 11 यत्र असौ मुनि अभ्यर्कबिम्ब स्थित Where the sage is seated facing the Sun's disc तत्र मारीचाश्रम इति सबन्ध मुनि is qualified by a number of epithets वल्मीके अर्धं निमग्ना मूर्ति यस्य स His body is half-buried in an ant-hill सदष्टा सर्पस्य त्वक् येन तेन उरसा उपलक्षितः He is possessed of a chest to which a snake's slough is sticking fast जीर्णानां लताना प्रतानमेव वलय तेन कण्ठे अत्यर्थसपीडित Hard pressed by the coils of dried creepers round the neck. अंसव्यापि Hanging down to the shoulders शकुन्तनीडनिचितं Filled with the nests of birds Both adjectival to जटामण्डल, बिभ्रत् He bears a load of matted hair बिभ्रत् Present participle masculine of भृ to bear स्थाणुरिव अचल He remains unshaken and steady like the stem of a tree अर्कबिम्बस्य अभिमुख अभ्यर्कबिम्ब स्थित

Page 226 कष्ट तपः यस्य तस्मै कष्टतपसे नम The king offers his salutation to the sage who undergoes an

extremely severe penance अदित्या परिवर्धिता मन्दारवृक्षाः यस्मिंस्त मन्दार is indicative of other celestial trees as well प्रजापते आश्रम The hermitage of Kaśyapa निर्वृतिस्थानं A place of joy अमृतह्रद A pool of nectar भवान् कथमिदानीं कथ has the force of किं करिष्यति

Page 227 Verse 12 The king describes the meditation practised by sages in Mārīcha's forest. (एषा तपोधनाना) सन्त कल्पवृक्षा यस्मिन् तथाभूते सत्कल्पवृक्षे वने उचिता प्राणाना वृत्ति A fitting means of living अनिलेन भवति Is carried on by the air consumed Cf :—अब्भक्षा वायुभक्षाश्च निराहारा जितेन्द्रिया Though the Kalpaka trees are there to yield plenty of fruits the sages take merely air for their diet काञ्चनपद्मरेणुकपिशे तोये धर्मार्थ य अभिषेकः तस्य क्रिया भवति As golden lotuses grow in abundance in the waters of the lake there, the water bears a rosy hue due to the dust of golden lotuses In waters of such an elegant nature sages perform their religious ablutions They do not dive into it for sport रत्नशिलातलेषु ध्यान भवति Sages engage in meditation on gem-set slabs They do not indulge in sports on the jewelled slabs विबुधस्त्रीसंनिधौ सयम The sages practise control of passions in the very presence of celestial nymphs They are free from all thoughts of amorous enjoyment All these features are found in this place It is referred to in brief thus अन्यमुनैय तपोभिः यत्काङ्क्षन्ति The place which sages practising penance elsewhere wish to reach by means of their manifold penance तस्मिन् अमी मुनयः तपस्यन्ति This shows that the

sages engaged in penance in Mārīcha's hermitage are bent on Moksha or salvation, regardless of all temporal benefits

महता प्रार्थना The wish of great men उत्सर्पितु शीलमस्या इति उत्सर्पिणी Soars higher and higher By means of आकाशभाषित information is given as to what Sage Mārīcha is doing at that time One of the disciples of the sage named वृद्धशाकल्य is supposed to be addressed, and किं ब्रवीषि marks the reply presumed to be received दक्षस्य अपत्य स्त्री दाक्षायणी refers to Aditi, wife of Mārīcha alias Kaśyapa पति (पतिशुश्रूषैव) व्रत यासा ता पतिव्रता Women dedicated to the service of their husbands पतिव्रताना धर्म The code of chaste women It is made known that the sage expounds पतिव्रताधर्म to Aditi and other sage-womenfolk

Page 228 प्रस्ताव An engagement प्रतिपाल्य अवसरः यस्य स Should be allowed to run its turn It being the turn of a religious discourse, our turn shall have to wait After stationing the king under the shade of an Aśoka tree Mātali goes out to seize an opportunity for arranging for the sage's interview with him साधयामि from साध् to go

Verse 13 अह मनोरथाय नाशसे I do not aspire for the realisation of my dream मनोरथ means मनोरथविषय Of course what is intended is re-union with Śakuntalā. हे बाहो किं वृथा स्पन्दसे Why do you throb in vain? This

shows the king's loss of all hope to recover Sakuntalā पूर्वावधीरित श्रेय A piece of good fortune once rejected दु ख हि परिवर्तते Changes into grief

चपलस्य भाव कर्म वा चापल Freaks, vagaries कथ गत एव आत्मन प्रकृति He has reverted to his own nature viz of indulging in play with wild animals

Page 229 अविनय Rudeness निषिध्यते Restrained In the place of निषिध्यते there is also the reading—शिष्यते अवालसत्त्व = महासत्त्व Very strong or powerful

Verse 14 को नु खलु goes along with कर्षति अर्धं पीत स्तन येन त अर्धपीतस्तन मातु applies to स्तन in the compound सापेक्षत्वेऽपि गमकत्वात्समास Who has but half drunk milk from his mother's breasts, adjectival to सिंहशिशुं आमर्दैन क्लिष्टा केसरा यस्य त Further the mane of the lion's cub is tortured by a twist, also adjectival सिंहशिशु प्रक्रीडितु बलात्कारेण कर्षति This brings out the great bravery of the boy

यथानिर्दिष्टकर्मा Dragging the lion's cub sucking the udders of the lioness and twisting its mane जृम्भस्व Open your mouth अविनीत Naughty boy विप्रकरोषि You torment

Page 230 सरम्भ Daring enthusiasm स्थाने An Indeclinable meaning properly सर्वान् दमयतीति सर्वदमन: This name was conferred on the boy by sages उरसा निर्मित औरस पुत्र. A son born of one's own loins Pānini — उरसोऽण् च Yājñavalkya :—औरसो धर्मपत्नीज: औरस-

पुत्र is the legitimate son born through a legally wedded wife. Twelve kinds of sons are recognized by the Hindu Law of whom औरस is the primary son and all others like क्षेत्रज, दत्तक etc are secondary sons मे मनः स्निह्यति My mind entertains a clinging न विद्यते ऽपत्यं यस्य स, तस्य भाव अनपत्यता Childlessness मां वत्सलयति वत्स प्रेमा अस्यास्तीति वत्सल वत्सांसाभ्यां कामबले इति लच्प्रत्यय वत्सलं करोति वत्सलयति Makes me loving केसरिणी Feminine of केसरिन् a lion केसरः अस्यास्तीति केसरी lit, one possessed of a mane अधरं दर्शयति The exposure of the lower lip shows contempt. It shows the scant fear of the boy at the threatened attack by the lioness

Verse 15. अयं बालः महतस्तेजसो बीजं मे प्रतिभाति. Kātayavema interprets बीज as seed and महतस्तेजस as महातेजस्विन A seed sprung from a highly valorous person The use of the word तेजस् in the sense of तेजस्विन् is met with in passages like तेजसां हि न वयः समीक्ष्यते But having regard to the analogy it will be appropriate to render महतस्तेजसो बीजं as the germ of a valour that is bound to become powerful स्फुलिङ्ग A spark of fire स्फुलिङ्गस्य अवस्थया स्थित. सन् एधान् अपेक्षत इति एधापेक्ष वह्निरिव एध ending in अ is masculine and has the same meaning as एधस् neuter, fuel Amara —काष्ठं दार्विन्धनं त्वेध इध्ममेध. समित्स्त्रियाम् Just as a tiny spark of fire waits but for fuel to flame up, so this boy waits but for an opportunity to manifest his full powers. The dissolution एधांसि अपेक्षत इति given by Kāṭayavema suggests that according to him the reading is एधोऽपेक्ष

Page 231 क्रीडनक A toy. चक्रवर्तिलक्षण The marks which according to Sāmudrika śāstra characterise an emperor

Verse 16 प्रलोभयितु योग्य प्रलोभ्य वस्तु तस्मिन् प्रणयेन प्रसारित· Extended in zeal for the toy for diverting himself with जालेषु ग्रथिता अङ्गुल्यः यस्य स कर The boy's hand whose fingers are well knit as in a web विभाति Shines Like what? इद्ध रागः यस्यास्तया नवोषसा By the fresh dawn with glowing red hue भिन्नं Opened just then and hence अलक्ष्याणि पत्राणा अन्तराणि यस्य तत् अलक्ष्यपत्रान्तर एकपङ्कजमिव Like a single lotus where the petals are so thick that the intervals are not noticeable It is the characteristic of a flower just then blooming Vide the Sāmudrika rule cited by Rāghava Bhatta :— अतिरक्त करो यस्य ग्रथिताङ्गुलिको मृदु । चापाङ्कुशाङ्कित सोऽपि चक्रवर्ती भवेद्ध्रुवम् ॥

Page 232 स्पृहयामि खलु दुर्ललिताय अस्मै I long for this wayward boy स्पृह् and its synonyms govern the Dative of the noun denoting an object liked Vide Pāṇini —स्पृहेरीप्सित

Verse 17 Dushyanta prizes high with envy the joy of fathers at the innocent smiles and indistinct prattle of children rolling on their limbs न विद्यते निमित्त येषा तै अनिमित्तै हासै· By unwitting smiles, by smiles which are not due to any artificial cause. दन्ता मुकुला इव दन्तमुकुला, आ ईषत् लक्ष्या दन्तमुकुला येषां तान् आलक्ष्यदन्तमुकुलान् adjectival to तनयान् अव्यक्ता ये वर्णा तैः रमणीया वच प्रवृत्ति येषां तान् also adjectival to तनयान् अङ्क

आश्रय , तस्मिन् प्रणयिन. तान् तनयान् वहन्त धन्या The fortunate people who bear their sons clinging to their laps. तेषा (तनयाना) अङ्ग तस्य रजसा By the dirt of their children's limbs अमलिना मलिना भवन्ति मलिनीभवन्ति Get soiled

कोऽत्र ऋषिकुमाराणा (मध्ये) The Genitive here is निर्धारणे षष्ठी

Page 233 भद्रमुख Good sir, an ordinary term of courtesy used in address दुःखेन मोचयितु शक्य दुर्मोच , हस्तस्य ग्रह हस्तग्रह , दुर्मोच हस्तग्रह तेन By an inextricable grip of the hand डिम्भलीलया By childish sport भो महर्षिपुत्र The king apparently takes Sarvadamana to be the son of a sage.

Verse 18 एव In this manner, refers to the teasing of the lion's cub आश्रमस्य विरुद्धा वृत्ति यस्य तेन आश्रमविरुद्धवृत्तिना adjectival to त्वया By you who act contrary to the practice in a hermitage Kindness to all animals, both wild and domestic, is characteristic of a hermitage and its occupants But you are unkindly जन्मन From your very birth This unkindliness seems to inhere in you from your very birth सयम किमिति दूष्यते Why is forbearance set at naught by you? Or why is the tranquillity of the hermitage disturbed by you? सयम is qualified by an adjective सत्वाना (प्राणिना) सश्रय , तेन सुख (सुखकर) Which yields happiness to all animals by affording protection A simile is set out in the last foot of the verse कृष्णसर्पशिशुनेव चन्दनः Like a sandal tree disturbed by the young of a black serpent

आकारसदृशं चेष्टितमेवास्य कथयति The boy's actions are in keeping with his personality, and both convey that he is no son of a sage स्थानप्रत्ययात् But having regard to the place where he is in Considering the fact that this is a place for sages to dwell in वयमेवं किल We imagined he was a sage's son यथाभ्यर्थित अनुतिष्ठन् Doing as requested, releasing the boy's grip over the cub

Page 234 Verse 19 The pleasure that the king felt at the touch of the boy makes him think with envy of the father who might be the source of the boy कस्यापि कुलाङ्कुरेण Generally a child is described as the sprout of a race This boy, as his father is not known, is the sprout of some one's race अनेन गात्रेषु स्पृष्टस्य मम सुखमेव My pleasure is such as I am touched by his limbs अथ यस्य कृतिन अङ्गात् प्ररूढ The fortunate man from whose body he is sprung तस्य चेतसि का निर्वृति कुर्यात् What kind of joy will he instil in his mind ?

सबन्ध सवदितु शीलमस्या इति सबन्धसवादिनी A personality that betrays an affinity अप्रतिलोम The boy has suddenly become submissive to him These two are the factors that struck wonder in the heart of the female hermit कोऽस्य व्यपदेश What is his lineage ? व्यपदिश्यते व्यवह्रियते अनेनेति व्यपदेश कुल

Page 235 एक अन्वय यस्य स एकान्वय One who belongs to the same lineage The king wonders how the boy like himself is said to be descended of Puru's race अन्ते भव अन्त्य The last hereditary duty of the

Verse 20. ये refers to Pauravas पूर्वं In their earlier life, when they ruled the kingdom सुधासितेषु भवनेषु In mansions white with plaster क्षिते रक्षार्थं For protecting the Earth, not for their own happiness निवास उशन्ति Present tense, 3rd person plural of वश् (वश कान्तौ) 2nd conjugation The सम्प्रसारण is due to Pānini — ग्रहिज्यावयिव्यधिवष्टि etc तेषां To such kings of Puru's race पश्चात् In later life after they renounce kingship नियता· एका पतिव्रता येषु तानि नियतैकपतिव्रतानि तरुमूलानि गृहीभवन्ति As they pass their later life in the company of their devoted wives it might perhaps be that a son has been born in their Vānaprastha life Of course strict celibacy is enjoined in the Vānaprastha life But a lapse is not quite inconceivable In the place of नियतैकपतिव्रतानि there is also the reading नियतैकयतिव्रतानि यति strictly means an ascetic But in view of its etymology यतते इन्द्रियजयार्थमिति it may loosely apply to Vānaprastha as well In the place of सुधासितेषु, रसाधिकेषु occurs in several readings, meaning—abounding in luxuries or comforts

आत्मगत्या By the power of their own motion, unaided by superhuman agencies or powers मानुषाणां एष विषयो न भवति This is no sphere for ordinary human beings. Human beings have no power for themselves to visit or occupy this place viz, Hemakūta mountain. अप्सरःसबन्धेन Due to blood-affinity with an Apsaras. This boy's mother is related to an Apsaras, and as such she gave birth to him at this place Of course

the reader is aware that Śakuntalā was the daughter of Menakā

Page 236 द्वितीय आशाजनन That the boy's mother has an affinity traceable to an Apsaras is the second ground for kindling hopes The first ground has been already mentioned,—that the boy belongs to Puru's race का आख्या यस्य तस्य किमाख्यस्य राजर्षे Since the father is a scion of Puru he is referred to by the appellation of Rshi—sage धर्मदारपरित्यागिन The phrases used here are calculated to rouse a dawning of the identity of the boy in the king's heart मामेव लक्षीकरोति This reference has application to me alone चिरोमरितर नामत पृच्छामि The mention of father's name having been avoided as sinful, the next best method of finding out the identity of the boy was to enquire of his mother's name परदाराणा व्यवहार. A reference to or talk of others' wives मृड मयूर मृण्मयूर हस्ते यस्या सा मृण्मयूरहस्ता मृत् is derived from मृद् (मृद क्षोदे) मृद्यत इति मृत् Similarly मृड्यत इति मृट् from मृड क्षोदे मृट्+मयूर=मृण्मयूर, but if मृद्+मयूर is intended the Sandhi will be only मृन्मयूर, for if after the change of मृत् to मृन् by यरोऽनुनासिकेऽनुनासिको वा, the cerebralisation of the final nasal is attempted to be made by रषाभ्या etc, पूर्वत्रासिद्धम् will apply, and as such there will be no scope for णत्व Since usages like मृण्मय are largely used we can take it as derived from the root मृड् on the lines indicated above. सउन्दलावण्णं admits of two renderings in Sanskrit—शकुन्तलावण्य and शकुन्तलावर्ण The lady hermit uses it in the former sense, but the boy takes it in the

latter शकुन्तस्य लावण्य The loveliness of the bird, the earthen peacock in the context शकुन्तलाया वर्ण The change of colour that has come over Śakuntalā

Page 237 अज्जू in Prakrit is translatable as अम्बा or माता नामसादृश्येन By the affinity of names in the word शकुन्तलावण्य The comedy of errors relating to सउन्दलावण्ण strengthens the king's suspicions about the boy being his own son through Śakuntalā मृगतृष्णिका A mirage, something appearing like a sheet of water at the sight of which the deer run in thirst but get disappointed नाममात्रप्रस्ताव A coincidence of names that has occurred अपि नाम विषादाय कल्पते Will it after all contribute to my dejection or disappointment? विषाद takes the Dative case by the Vārtika—क्लृपि सपद्यमाने च रोचते मे एष भद्रमयूर रुच् and its synonyms govern the Dative of the noun denoting the person pleased Pānini .—रुच्यर्थाना प्रीयमाण मे Dative रक्षाकरण्डक A string bound round the wrist as a protective amulet to ward off the influence of evil spirits and the like

Page 238 सिहस्य शाब A lion's cub Amara —पोत पाकोऽर्भको डिम्भ पृथुक शाबक शिशु उरोनिहितहस्ते The placing of hands on the bosom by women betokens astonishment अपराजिता A herb which has been termed the invincible by reason of its immunity from attack by evil spirits जातकर्म is the first purificatory ceremony performed for a child after the birth and before the scission of the navel-string It is performed by the

father by administering honey and clarified butter through a golden piece before separating the navel-string For a detailed description of the ceremony of जातकर्मन् see S P Pandit's notes on Raghuvaṁśa Canto III, śloka 18 भगवता मारीचेन दत्ता Owing to the absence of the father Dushyanta the sage Mārīcha did the ceremony for the child अथ गृह्णाति is a conditional clause, किं भवेत् being understood

Page 239 दशति Present tense, 3rd person singular of दश् to bite, the dropping of the penultimate अनुस्वार being due to Pāṇini —दंशसञ्जस्वञ्जां शपि. अनेकशः Several times मया सहैव Along with me

Page 240 एकवेणीधरा The bearing of hair twined into a single lock is characteristic of women in separation when it is left without combing or other decorations Cf —नीलनागाभया वेण्या जघनं गतयैकया। नीलया नीरदापाये वनराज्या महीमिव॥ Sundara Kāṇda XV—25 प्रकृतिस्था The non-metamorphosis of the herb अपराजिता into a snake is no doubt a convincing proof that the person who handled it is the child's father न मे आशंसा आसीत् Śakuntalā says that she couldn't bring herself to believe that she ever had such good fortune in store यथा सानुमत्या आख्यात But the prediction of Sānumatī is another circumstance that makes it quite probable

Verse 21 वसने etc वसने Accusative dual वसाना Feminine present participle of वस् to wear. नियमैः क्षाम

मुखं यस्या सा नियमक्षाममुखी Her face is emaciated through austerities धृता एका वेणी यया सा धृतैकवेणी She holds her hair twined into a single lock through the absence of combing which involves a triple or fivefold separation and dressing of the hair शुद्धशीला Possessed of a pure conduct अतिनिष्करुणस्य मम दीर्घं विरहव्रतं वहन्ती The three features referred to in the first half of the verse are outward signs of the very long separation from the husband undergone by Śakuntalā

Page 241 न खलु आर्यपुत्र इव Śakuntalā is slow in recognizing her husband, because the latter has undergone a change of colour due to the grief of remorse क्रूरस्य भाव क्रौर्यं The severity of repudiation अनुकूल परिणाम यस्य तत् अनुकूलपरिणामं Your slowness in recognizing me is a fit retribution for my past repudiation of you त्वया अप्रत्यभिज्ञात or प्रत्यभिज्ञात As I find myself unrecognized by you at the first sight, or as I find myself recognized too slowly by you परित्यक्त मत्सर येन तेन Fate has after all given up its animosity and relented towards me

Page 242 **Verse 22.** हे सुमुखि Good-faced lady. स्मृत्या भिन्नं मोहतम यस्य तस्य मे प्रमुखे दिष्ट्या स्थितासि दिष्ट्या An Indeclinale meaning fortunately Formerly I was suffering under an illusion which blurred my recollection of you But on memory coming back to me the illusion was dispelled All the same I was suffering from gloom due to your absence. Now by the will of Providence you are presented to my eyes

and as such I feel favoured by fortune The second half of the verse sets out an analogy उपराग An eclipse उपरागान्ते रोहिणी A constellation which is the fourth from Aśvinī शशिन योग समुपगता The figure of speech is दृष्टान्त The Rohinī star is supposed to be the most favoured of the Moon's 27 consorts

जयत्वार्यपुत्र इत्यर्धोक्ते बाष्पकण्ठी विरमति The rise of tears is due to her recollection of the former occasion when she used the term of address आर्यपुत्र resulting in disappointment Cf —आर्यपुत्र (इत्यर्धोक्ते) सशयित इदानीं, नैष समुदाचार , पौरव युक्तं नाम etc at page 151 of the text

Verse 23 जयशब्दे बाष्पेण प्रतिषिद्धेऽपि Though your cry of victory is impeded by tears मया जित = अह जितवान् I have really risen in glory How? यत् (यस्मात्) असस्कारेण पाटल ओष्ठपुट यस्य तत् ते मुख दृष्ट Your face is possessed of a lower lip which is red even without the application of lip stick or other similar dyeing stuff This brings out the natural beauty of her lips which shine even without decoration The glory of the king lies in the fact that the lower lip on Śakuntalā's face remained without decoration due to his separation The very fact that Śakuntalā abstained from beautification of her face brings out the सौभाग्य of the hero पाटल + ओष्ठ in Sandhi will combine as पाटलोष्ठ or पाटलौष्ठ Vide Vārtika —ओत्वोष्ठयो समासे वा

ते भागधेयानि पृच्छ Śakuntalā should have given a definite reply 'he is your father', but she is too much overwhelmed with emotion to give such a reply and

in consequence she says —Ask your own good fortune Perhaps her idea is—my lot has landed me in misery all this while Whereas your lot bids fair to prove more favourable both to you and to me The idea is that your own good fortune has presented him to our vision

Page 243 Verse 24 सु (शोभना) तनू यस्या सा सुतनू, तस्या सबुद्धि सुतनु If instead of तनू in the dissolution the word तनु ending in short उ is intended, the Vocative will be सुतनो प्रत्यादेशेन कृत व्यलीक An unpleasant feeling caused by repudiation ते हृदयात् अपैतु The king apologises to Śakuntalā by pleading some sort of mental delusion which prevailed over him at the time of repudiation प्रबलतमसा To persons actuated by deep illusion शुभेषु Even towards their own blessings प्रवृत्तय एवप्राया The courses of attitude are mostly such अन्ध शिरसि क्षिप्ता स्रज अहिशङ्कया धुनोति from धुञ कम्पने of स्वादि

सुचरितप्रतिबन्धक पुराकृत A sin of past birth which overpowered the good deeds of my present birth परिणामाभिमुख Heading towards fruition सानुक्रोश Compassionate

Page 244 कथमार्यपुत्रेण etc Śakuntalā interrogates the king as to the method by which he came to recollect her उद्धृत विषाद एव शल्य येन स उद्धृतविषादशल्य सन् After rooting out the dart of grief from your heart

Verse 25 हे सुतनु पूर्वं बद्धबिन्दु अत एव ते अधर परिबाधमान य बाष्प मया मोहात् उपेक्षित That tear which collected in drops battering your lower lip, which in my delusion

was ignored by me at the time of repudiation अद्य तावत् At least now आकुटिलेषु पक्ष्मसु विलग्न त बाष्प प्रमृज्य By wiping off that tear which clings to your slightly curved eyelashes विगतः अनुशय. यस्य स विगतानुशय भवामि I shall relieve myself of the sorrow of remorse

इदं तत् अङ्गुलीयक This is the ring which I missed at the repudiation scene and which has in consequence wrought wholesale havoc

Page 245 विषम कृतमनेन This ring has played me false ऋतुसमवायचिह्न Flower is a characteristic of the advent of spring By making a figurative statement Dushyanta suggests that Śakuntalā may again put on the ring दिष्ट्या etc Mātali congratulates Dushyanta on his union with his wife and son सपादित स्वादु फल यस्य स सपादितस्वादुफल The sweet fruit of my dream has been realised viz, a re-union with my sweetheart and a union with my child अक्ष्ण पर परोक्ष. परोक्षे लिट् इति निपातनात् साधु प्रतिपरसमनुभ्योऽक्ष्ण इति टच्समासान्त

Page 246 त्वा पुरस्कृत्य Dushyanta desires to place the innocent Śakuntalā in front at his meeting with Mārīcha, he himself being a sinner and as such afraid to show his face first to the sage जिह्रेमि Present tense, 1st person singular of ह्री, 3rd conjugation, to feel shame. अभ्युदयकालेषु On happy occasions. When homage is paid to the deities or elders it is the practice for the husband and wife to approach together the object of reverence

Verse 26. Mārīcha introduces to his wife Dākshāyaṇī, king Dushyanta who has rendered great service to their son by fighting the Asuras अय The person standing in front. ते पुत्रस्य refers to Indra रणशिरसि अग्रयायी Leading the brunt of battles दुष्यन्त इत्यभिहित Called Dushyanta. भुवनस्य भर्ता The lord of the Earth The second half of the verse sets out an adjectival clause qualifying अय यस्य चापेन By whose bow तत् The well known कोटिमत् Possessed of edges or points. Vajrāyudha is called शतकोटि कुलिश Vajrāyudha विनिवर्तित कर्म यस्य तत् Having been relieved of its engagement मघोन आभरण जात Has become but an ornament of Indra The suggestion is that Dushyanta's bow has performed a task which was difficult for even Indra's Vajrāyudha to achieve

Page 247 Verse 27 इद दक्षमरीचिसभव द्वन्द्व The yonder couple of Mārīcha and Aditi are the children of Marīchi and Daksha. तत् The well known, adjectival to द्वन्द्व स्रष्टु एकान्तर Removed from Brahman by a single generation. Brahman's son was Marīchi, and Marīchi's son was Mārīcha, the husband Likewise Brahman's son was Daksha, and Daksha's daughter Aditi, the wife. The first three feet of the verse set out in order three adjectival clauses qualifying द्वन्द्व यत् मुनय द्वादशधा स्थितस्य तेजस कारण प्राहु Adityas or suns are twelve in number Hence the Sun is a luminary that is twelvefold. Sages steeped in scriptures declare Mārīcha and Aditi as the parents

of Ādityas यत् इन्द्रं यज्ञभागेश्वरं भुवनत्रयस्य भर्तारं सुषुवे The couple who gave birth to the lord of the three worlds, Indra, the rightful owner of all sacrificial offerings यस्मिन् द्वन्द्वे In which couple आत्मभुव परोऽपि पुरुषः The person higher than even Brahman viz, Vishnu भवाय आस्पदं चक्रे Fixed a resort for taking his birth. This refers to the Upendrāvatāra of Vishnu तद्द्वन्द्वमिदं is to be treated as a question by Kāku

Page 248 अथ किं Mātali confirms the surmise of the king about the identity of the couple to whom he was introduced वासवस्य नियोज्य Indra's servant. प्रतिगतः रथं प्रतिरथ An opposing chariot-warrior, any rival न विद्यते प्रतिरथ यस्य स अप्रतिरथ One who has no rival to oppose दारकेण सहिता Accompanied by my child

Verse 28 ते भर्ता आखण्डलसम आखण्डलेन सम Your husband is equal to Indra जयन्तः प्रतिमा (उपमानं) यस्य सः जयन्तप्रतिमः Your son is equal to Indra's son Jayanta. अन्या आशी न योग्या Any other benediction will be superfluous in your case पौलोम्या सदृशी भव May you become equal to Indra's wife Amara :—पुलोमजा शचीन्द्राणी The comparison with Indrāṇī suggests uninterrupted happiness and glory for a long time

उभे कुले नन्दयतीति उभयकुलनन्दन A legitimate offspring according to Śāstras is deemed to gladden and purify both the mother's and father's lines

Page 249. Verse 29. दिष्टया denotes joy at the union of the three viz , the faithful Śakuntalā, the valiant son and the king himself व समागत The union of you three श्रद्धा वित्त विधिश्च इति त्रितय Is a combination of these three. समागतं meaning समागम नपुसके भावे क्त. त्रैय अवयवा अस्य समुदायस्येति त्रितय, an alternative form being त्रयं

अपूर्वं खलु व अनुग्रह Unique is your blessing, for it reverses the ordinary sequence between the cause and effect

Verse 30 Flower first and then fruit Cloud first and then rain निमित्तात् जात नैमित्तिक An effect निमित्त च नैमित्तिक च तयो अय क्रम This is the sequence between the cause and effect तव प्रसादस्य तु पुर सपद् First I had the union with my wife and son and then your interview

विधातार Creators It may be remembered that Kaśyapa or Mārīcha is considered as a Prajāpati or sub-creator एव प्रसीदन्ति Their favour is of such a sort

Page 250 उपयम्य Indeclinable past participle of यम् with उप to marry कस्यचित्कालस्य means कन्चित्कालमतिक्रम्य The Genitive is justifiable by शेषे षष्ठी अपराद्धोऽस्मि कण्वस्य Here also the Genitive is justifiable on the same lines कण्वाय or कण्वे also is permissible युष्मत्सगोत्रस्य No genealogy is available for tracing the affinity of a common Gotra between Kaśyapa and Kanva The general belief seems to be that

Kaśyapa is the ancestor of Kanva ऊढ Past passive participle of वह् पूर्वं ऊढा ऊढपूर्वा अवगत means अवगतवान्. गत्यर्थाकर्मकेत्यादिना कर्तरि क्त चित्रमिव Strange

Verse 31 Dushyanta compares his process of recollecting Śakuntalā's marriage to a curious inference based on three stages An elephant is such a large thing that it can hardly be ignored when he is present before the eyes The king assumes as follows In the first instance the elephant is ignored notwithstanding his conspicuous appearance When the elephant passes on, the observer entertains suspicions of the elephant having been present Then when he is absolutely gone out of the sight, the observer infers the presence of the elephant by means of his footsteps placed on the ground The king compares his own psychology to that of the one indulging in the abovesaid speculation

समोह Delusion resulting in forgetfulness

Page 251 शकुन्तलामादाय मेनका So it is clear that the mother Menakā took Śakuntalā from the Earth herself, not any of her attendants दुर्वाससः शापात् refers to the curse pronounced in the verse—विचिन्तयन्ती यमनन्यमानसा तपस्विनी Pitiable नान्यथा Not otherwise, not wantonly स च means शापश्च. अङ्गुलीयकदर्शन अवसान यस्य स Ending with the sight of the ring वचनीय Scandal. अत सखीभ्या सदिष्टास्मि Śakuntalā now realises the significance of her friend's advice to show the king his ring if he were slow to recognize her at page 127 of the text in the IV Act

Page 252. Verse 32 शापात् भर्तरि स्मृते रोधेन रूक्षे सति (त्वं) प्रतिहता असि meaning आसी When your husband was severe due to loss of memory consequent on the curse of Durvāsas, you were repudiated by him भर्तरि अपेततमसि सति When he is relieved of darkness तवैव प्रभुता You are the supreme dictator as already suggested by him in the verse—परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे An analogy is set out in the second half of the verse मलेन उपहत प्रसाद यस्य तादृशे दर्पणतले छाया न मूर्च्छति Reflection does not appear on a mirror whose clearness is blurred by dirt. शुद्धे तु सुलभावकाशा Whereas it has free scope on a clear mirror Cf प्रभवति शुचिर्बिम्बोद्ग्राहे मणिर्न मृदां चय

अत्र खलु means अस्या शकुन्तलाया खलु मे वशप्रतिष्ठा Because Śakuntala was the only wife of Dushyanta who had a son भाविन Accusative of भाविन् Future

Page 253. Verse 33 उत्खातानां अभाव अनुत्खात तेन स्तिमिता गति यस्य तेन रथेन तीर्णजलधि The course of Bharata's chariot will not be obstructed by ups and downs, because it will have free gait in the air As such, with the help of such a car he will cross all the seas Mārīcha then refers to the conquest of the whole world by Bharata सप्त द्वीपा यस्यास्ता सप्तद्वीपां वसुधा The Earth consisting of all the seven continents—जम्बू, प्लक्ष, कुश, क्रौञ्च, शाक, शाल्मलि and पुष्कर द्विर्गता आप अस्मिन्निति द्वीपः द्वीपं वा Amara —द्वीपोऽस्त्रियामन्तरीपम् अप्रतिरथ सन् Remaining unrivalled among chariot-warriors, free from all opponents पुरा जयति = जेष्यति In juxtaposition with the

particles यावत् and पुरा a predicate takes the terminations of the Present tense in the sense of Future tense Vide Pānini —यावत्पुरानिपातयोर्लट् The third foot of the verse refers to the genesis of his present name Sarvadamana इह In this hermitage सत्वाना प्रसभ दमनात् By the forcible subjugation, control or taming of wild animals like lions, Śarabhas etc अथ सर्वदमन सन् Now being called Sarvadamana, a subjugator of all लोकस्य भरणात् By the protection of the world बिभर्तीति भरत Vide Unādi sūtra —भृमृदृशियजिपर्वि etc by which the suffix अतच् is added to the root भरत इति पुन आख्या यास्यति He will attain the name Bharata—Protector of the world

आशंसामहे We do hope everything of this boy for whom purificatory ceremonies have been performed by Your Holiness श्रुत विस्तर येन सः श्रुतविस्तर विस्तर = वि-स्तृ + अप् The root स्तृ prefixed with वि takes घञ् in the sense of any magnification, but in the sense of an elaboration of words it takes the suffix अप् The result in the one case will be Vrddhi, and in the other Guna Example —पटस्य विस्तार, ग्रन्थविस्तर श्रुतविस्तर is a compound on the application of the maxim —सापेक्षत्वेऽपि गमकत्वात्समास Since the mother Menakā remains in Mārīcha's hermitage itself the good news about Śakuntalā is known to her, and father Kanva alone has to be informed of the same

Page 254 अत खलु Therefore it is, since sage Kanva knew the curse of Durvāsas by the power of

penance मामनभिक्रुद्ध He didn't grow angry towards me Though the root क्रुध् governs a noun in the Dative case according to Pānini —क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः, the noun governed will take the Accusative case if the root is prefixed with an Upasarga —क्रुधद्रुहोरुपसृष्टयोः कर्म Though Śakuntalā's reunion with her husband is known to Kanva by the power of penance Mārīcha's idea is that etiquette requires that he should report to Kanva the same. Mārīcha then deputes his pupil Gālava to go through the sky towards Kanva and inform him of the happy news about Śakuntalā.

Page 255 प्रतिष्ठस्व The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with the preposition स, अव, प्र or वि Vide Pānini —समवप्रविभ्यः स्थः धीयतेऽस्यामिति धानी, राज्ञो धानी राजधानी A capital city राजधानीं प्रति understood प्रतिष्ठस्व

Verse 34 Sage Mārīcha confers his blessings on King Dushyanta that he and Indra might benefit each other for a long time to come by being of service to each other विट् (व्यापक) ओज यस्य स बिडौजा. An epithet of Indra पृषोदरादित्वात्साधु तव प्रजासु (विषये) प्राज्या वृष्टिः यस्य स प्राज्यवृष्टिः भवतु Indra being the rain-god is invoked to send plentiful showers of rain for the benefit of Dushyanta's subjects त्वमपि You too, addressed to Dushyanta वितता यज्ञा यस्य स वितयज्ञः सन् Multiplying your Yāgas or ritualistic performances for the propitiation of the gods स्वर्ग एषामस्तीति तथाभूतान् स्वर्गिणः अलं

भावय Fully propitiate the gods एव अन्योन्यकृत्यै By mutual services of this sort युगाना शतानि, तेषा परिवर्तान् नयत You both shall spend several cycles of centuries of Yugas Of course this is boundless exaggeration अन्योन्यकृत्यै is qualified by an adjective उभयो लोकयो अनुग्रहेण श्लाघनीयानि तै The showers sent by the gods benefit this world Why ? The sacrifices made by the king benefit the gods in Heaven Hence the services of both are commendable for yielding benefit to each other viz, to both the worlds The idea of an exchange of services is referred to in Bhagavad Gītā thus —देवान् भावयतानेन ते देवा भावयन्तु व । परस्पर भावयन्त श्रेय. परमवाप्स्यथ ॥ Compare also —दुदोह गा स यज्ञाय सस्याय मघवा दिवम् । सपद्विनिमयेनोभौ दधतुर्भुवनद्वयम् ॥ Raghu I—26

शक्तिमनतिक्रम्य यथाशक्ति An Avyayībhāva compound श्रेयसि प्रयतिष्ये I shall engage in beneficial acts The reading श्रेयसे also is proper वत्स कि ते भूय प्रियमुपहरामि What further dear thing shall I offer you ? In Sanskrit dramas there is a practice to put this question in the mouth of an important character towards the end of the play

Page 256. अत परमपि प्रियमस्ति Is there any other dear thing outstanding ? This is to be treated as a question by the tone of interrogation or Kāku

Bharatavākya is a benedictory statement with which a play closes, and it is so called in honour of Bharata, the founder of Sanskrit dramaturgy. A play closes with a Bharatavākya as it begins

with a Nāndī. Bharata also means a Nata, and the Bharatavākya is the statement of an actor as an actor, not as playing the role of a character in a play

Verse 35 This is the closing benediction of the play It invokes blessings on lines similar to the following oft-quoted blessing—स्वस्ति प्रजाभ्य परिपालयन्ता न्याय्येन मार्गेण मही महीशा In the first foot of the verse the Actor prays for a beneficent rule on the part of kings towards their subjects पार्थिव (पृथिव्या ईश्वर) is not confined to any particular king It refers to the kings of all climes and of all times since the benediction is intended to be as general as possible and as such applicable to all kings and subjects that might have anything to do with the enactment or propagation of this drama प्रकृतीना हित तस्मै प्रकृतिहिताय Let the king engage or endeavour for the benefit of his subjects The second foot of the verse invokes a glorious sway of all scriptural learning श्रुत means Śāstras श्रुतै महता Of men learned in Śāstras. सरस्वती The speech of such persons महीयता Imperative mood of मह पूजाया of the कण्ड्वादि group May the speech of persons learned in scriptures remain glorious for ever The reading श्रुतिमहता in the place of श्रुतमहता is also good Perhaps it more clearly brings out the poet's predilections for the Vedic culture श्रुति means Vedas. Through the mouth of the actor the poet invokes a permanent blessing on himself in the second half of the verse.

परिगता शक्ति य स परिगतशक्ति One who is associated with Śakti शक्ति is the name of Pārvatī and fits in with Śiva, the noun qualified The use of Śakti in this sense can be noticed conspicuously in passages like शिव शक्त्या युक्तः etc Or freed from personification, शक्ति means power Hence परिगतशक्ति A person abounding in powers, an Omnipotent one (कण्ठे) नील (केशेषु जटासु) लोहितश्च नीललोहित An epithet of Śiva, because he is blue in the neck and ruddy in the hair Kātayavema gives a better explanation of नीललोहित —वामभागे नील दक्षिणभागे लोहितश्च Dark in the left half and red in the right half It is a common idea that Śiva appears in the Ardhanārīśvara form, the left half representing Umā and the right half representing Śiva himself Kātayavema cites the following authority in support of his explanation अर्धमिन्द्रमणिमेचकमर्धं प्रक्रिया वहति विद्रुमराशे । तावक वपुरुमासख याभ्या मातृमन्ति पितृमन्ति जगन्ति ॥ आत्मना भवतीति आत्मभू The self-existent ममापि च पुनर्भव क्षपयतु May He once for all remove my re-birth, may He put an end to my cycle of births and re-births. This is the highest ideal that a philosophically minded Hindu would aspire for No wonder that the philosophical Kālidāsa who had reached the perfection of poesy and finds nothing left in the world worth his aspiration should pray for his own final emancipation from Samsāra which is tantamount to the attainment of the highest bliss within the reach of any person क्षपयतु Imperative mood of the causal of क्षि. However, see the note of Vāmana to the con-

trary as follows —मिलिङ्कबिक्षपिप्रभृतीना धातुत्व धातुगणस्यापरिसमाप्ते· V—11—2 The poet's prayer for a total liberation from re birth indicates that Śākuntala is the last of the three dramas composed by Kālidāsa

THE END

POPULAR AXIOMS IN THE PLAY

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PROSODY

A Śloka consists of four pādas or feet For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gana consisting of three syllables Their names and definitions are set forth in the following verse

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरव यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short In the मगण and नगण all the three syllables are long and short respectively गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable The essence of a syllable is a vowel All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long

य ⏑ — —	भ — ⏑ ⏑	म — — —
र — ⏑ —	ज ⏑ — ⏑	न ⏑ ⏑ ⏑
त — — ⏑	स ⏑ ⏑ —	

A Padya or Śloka may be either a वृत्त or जाति *Vṛtta* is entirely regulated by Ganas or the tri-syllabic combinations mentioned above *Jāti* is regulated by the number of syllabic instants in each quarter.

1 आर्या is the most prominent of Jātis, and it has been defined thus —

यस्या पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

In a verse belonging to the Ārvā metre, the first and third quarters each contain 12 Mātrās or syllabic instants, the second 18 Mātrās, and the fouth 15 All the Laghu vowels are supposed to contain one Mātrā, and all the Gurus 2 Mātrās Example —

Act I	Ślokas	2, 3, 12, 14, 15, 18, 21, 24, 25 & 30
Act II	,,	1 & 8
Act III	,,	2, 4, 5, 9 12, 14, 15 & 19
Act IV	,,	12, 16 & 21
Act V	,,	11, 13, 16, 18, 21, 28 & 31
Act VI	,,	2, 3, 7, 15, 19, 21 & 31
Act VII	,,	22

2 गीति is another kind of Jāti whose four quarters consist of 12, 18, 12 & 18 Mātrās in order. Definition —

आर्यापूर्वार्धसम द्वितीयमपि भवति यत्र हसगते ।
छन्दोविदस्तदानीं गीतिंताममृतवाणि भाषन्ते ॥

Example —III—13

We now pass on to Vrttas or metres regulated by ganas or the number and position of syllables. Vrttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त In समवृत्त metres all the four feet contain the same number of syllables In the अर्धसमवृत्त metres the first and third quarters contain the same number of syllables, and similarly the second and fourth quarters, the first and second feet as also the third and fourth feet are not equal in the number of syllables In the विषमवृत्त metres all the four feet are dissimilar in size. Vide the following extract from Vrttaratnākara —

समर्मर्धसम वृत्त विषम च तथापरम् ॥
अंघ्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिता ।
तच्छन्द शास्त्रतत्त्वज्ञा सम वृत्त प्रचक्षते ॥
प्रथमाघ्रिसमो यस्य तृतीयश्चरणो भवेत् ।
द्वितीयस्तुर्यवद्वृत्त तदर्धसममुच्यते ॥
यस्य पादचतुष्केऽपि लक्ष्म भिन्न परस्परम् ।
तदाहुर्विषम वृत्त छन्दश्शास्त्रविशारदा ॥

3 **वियोगिनी**, also called सुन्दरी, is an अर्धसमवृत्त metre with 10 syllables in each of the 1st and 3rd pādas and 11 syllables in the 2nd and 4th pādas. Definition —विषमे ससजा गुरु समे सभरा लोऽथ गुरुर्वियोगिनी The odd quarters consist of 2 सगणs, जगण and गुरु, and the even quarters consist of सगण, भगण, रगण, लघु and गुरु. Example :—II-18. VI-1. VII-1.

4 **मालभारिणी**, a variety of औपच्छन्दसिक, is an अर्धसमवृत्त metre with 11 syllables in the odd pādas and 12 syllables in the even pādas Definition :— विषमे ससजा गुरू समे चेत् सभरा येन तु मालभारिणीयम् The odd quarters consist of 2 सगणs, जगण and 2 गुरुs, and the even quarters consist of the ganas—स, भ, र and य. Example —Act III Verses 21 & 22 VII—20 & 21.

5 **अपरवक्त्र** is a metre with 11 syllables in each of the odd pādas and 12 syllables in the even pādas Definition :—अयुजि ननरला गुरु समे तदपरवक्त्रमिदं नजौ जरौ The odd quarters contain in order 2 नगणs, रगण, लघु and गुरु, and the even quarters नगण, 2 जगणs and रगण Example —Act IV—10 V—1.

6 **पुष्पिताग्रा** is an अर्धसमवृत्त metre with 12 syllables in each of the 1st and 3rd pādas and 13 syllables in the 2nd and 4th pādas as per the following definition —अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. The odd quarters consist of 2 नगणs, रगण and यगण, and the even quarters consist of नगण, 2 जगणs, रगण and one guru Example —I—28 II—3 VI—11

The rest of the metres that occur in this play are all Samavrttas

7 **अनुष्टुभ्** or the Śloka metre consisting of 8 syllables in each quarter is the most common of the Vrttas It has been defined thus :—

पञ्चम लघु सर्वत्र सप्तम द्विचतुर्थयो ।
षष्ठ गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the Anushtubh metre, the fifth and sixth syllables of all the four feet are short and long respectively, and the seventh syllables in the second and fourth feet are short Example —

Act I.	Verses	5, 6, 10, 11 & 22
Act II	,,	13, 16 & 17
Act III	,,	1, 17 & 20
Act IV	,,	4 & 7
Act V	,,	14, 24, 26 & 29
Act VI	,,	14, 22, 23, 28 & 32
Act VII	,,	9, 13, 14, 15, 23, 28 & 29

8 इन्द्रवज्रा is a type of metre with 11 syllables in each quarter and is defined thus —स्यादिन्द्रवज्रा ततजास्ततो गौ It means that Indravajrā should contain in order 2 तगणs, जगण and 2 गुरुs Example -IV—22 V—4

9 उपजाति is a metre in which both Indravajrā and Upendravajrā metres combine *Upendravajrā* is a metre with 11 syllables in a quarter and resembles Indravajrā in all respects except that the first syllable in every quarter is a laghu instead of a guru. and its definition is उपेन्द्रवज्रा जतजास्ततो गौ In Upajāti, one or more quarters conforming to the definition of Indravajrā co-exist with one or more quarters which conform to the definition of Upendravajrā. The following is its definition —अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ता. The following are illustrations of the Upajāti metre.

Act	II	Verse	7
Act	V	,,	5, 20 & 25
Act	VI	,,	10, 24 & 26
Act	VII	,,	2, 5, 19 & 31

10 **शालिनी** is a metre with 11 syllables in a quarter, its definition being—मात्तौ गौ चेच्छालिनी वेदलोकैः. It consists of मगण, 2 तगणs and 2 gurus Example — V—30

11 **रथोद्धता** is a metre with 11 syllables in each quarter consisting of रगण, नगण, रगण, लघु and गुरु Definition —रान्नराविह रथोद्धता लगौ Example —Act VII verse 18

12 **वंशस्थ** is a metre with 12 syllables in a quarter and consists of जगण, तगण, जगण and रगण जतौ तु वशस्थमुदीरित जरौ Example

Act	I	Verses	16 & 19
Act	III	,,	11
Act	IV	,,	1
Act	V	,,	12, 15 & 17
Act	VI	,,	13, 18 & 29
Act	VII.	,,	10, 16 & 30

13 **द्रुतविलम्बित** is another metre with 12 syllables in a quarter consisting of नगण, 2 भगणs and रगण. Definition —द्रुतविलम्बितमाह नभौ भरौ Example —II—11. III—16 V—27 VI—8 VII—3

14 प्रहर्षिणी is a metre with 13 syllables in a quarter, its definition being—म्नौज्रौगस्त्रिदशयतिः प्रहर्षिणीयम् Praharshinī consists of मगण, नगण, जगण, रगण and गुरु in every quarter Example —Act VI verses 27 & 30

15 रुचिरा is another metre with 13 syllables in a quarter, and it has been defined thus —जभौ सजौ गिति रुचिरा चतुर्ग्रहैः It consists of the following —जगण, भगण, सगण, जगण and गुरु Example —VII—35

16 वसन्ततिलका is a metre with 14 syllables in a quarter and has been defined thus —उक्ता वसन्ततिलका तभजा जगौ ग It consists of तगण, भगण, 2 जगणs and 2 gurus. Example —

Act	I	Verses	8, 23 & 27
Act	II	,,	9 & 12
Act	III	,,	8, 18 & 24
Act	IV	,,	2, 3, 11, 13, 14, 15 & 20
Act	V.	,,	2, 3, 6, 22 & 23
Act	VI	,,	12, 16, 20 & 25
Act	VII.	,,	4, 6, 17, 25, 26 & 32

17 मालिनी is a metre with 15 syllables in a quarter consisting of 2 नगणs, मगण and 2 यगणs Definition —ननमयययुतेयं मालिनी भोगिलोकैः Example —I—17 II—4 III—3 V—7, 8 & 19 VII—7 & 34

18. मन्दाक्रान्ता is a metre with 17 syllables in a quarter consisting of मगण, भगण, नगण, 2 तगणs and 2 गुरुs Definition —मन्दाक्रान्ता जलधिषडगैम्भौं नतौ ताद्गुरू चेत्. Illustrations —I—29 II—14 & 15.

19 शिखरिणी is another metre with 17 syllables in a quarter Definition —रसै रुद्रैश्छिन्ना यमनसभला ग शिखरिणी It consists of यगण, मगण, नगण, सगण, भगण, laghu and guru Example —I—9 & 20, II—10, III—6, V—10, VI—9, VII—33

20 हरिणी is another metre with 17 syllables in a quarter, defined thus:—नसमरसला ग षड्वेदैर्हयैर्हरिणी मता It consists of नगण, सगण, मगण, रगण, सगण, laghu and guru Example —III—10, IV—19, VII—24

21 शार्दूलविक्रीडित is a metre with 19 syllables in a quarter and has been defined thus सूर्याश्वैर्मसजस्तता सगुरव शार्दूलविक्रीडितम् It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Illustrations.

Act	I	Verses	13 & 26
Act	II	,,	2, 5 & 6
Act	III	,,	7 & 23
Act	IV	,,	5, 6, 9, 17 & 18.
Act	V	,,	9.
Act	VI	,,	4, 5, 6 & 17
Act	VII	,,	8, 11, 12 & 27

22 स्रग्धरा is a metre with 21 syllables in a quarter and has been defined thus —

म्रभ्नैर्याना त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्

It consists of the following 7 ganas— म, र, भ, न and 3 यगणs Illustrations I—1 & 7

Madras University Questions

Subject-matter and criticism

1 Sketch the part played by Anasūyā and Priyamvadā and state the amount of culture they evince

2 Sketch the character of Dushyanta as depicted by the poet

3 What are the purposes served by introducing Durvāsas, Sānumatī, Mātali, Mārīcha and his hermitage? *1931 March*

4 'In the Śākuntala there is elevation of love from the sphere of physical beauty to the eternal heaven of moral perfection' Discuss

5 In what respects has Kālidāsa deviated from his source in the development of his drama, the Abhijñāna Śākuntala? Discuss how far are they justifiable

6. Refer to passages or ideas that may indicate the hand of the same artist in both Meghadūta and Śākuntala

7 State clearly the views which Śāradvata and Śārngarava take of the city-life and your criticism thereon

8 Give a short account of the state of society revealed in Śākuntala. *1931 September*

9 What is Kālidāsa's ideal of love as can be gleaned from Śākuntala?

10 What do you gather about Kālidāsa's outlook on life from his works you have studied? Have you any criticisms to offer?

11 Contrast the character of Śārngarava with that of Śāradvata giving illustrations wherever possible *1932 March*

12 How does Kālidāsa improve upon the character of Dushyanta as depicted in the Mahābhārata?

13 Indicate the striking beauties and characteristic features of the IV and V Acts of the Abhijñāna Śākuntala

14 What purpose is served by introducing Hamsapadikā as singing behind the scenes in the beginning of Act V of the Abhijñāna Śākuntalam?

15 कथमिदानीमात्मान निवेदयामि ? कथ वाऽऽत्मापहार करोमि ? What is the difficulty of the king here and how does he finally get over it? *1932 Sept*

16 "Would'st thou the *young year's blossoms*
and the *fruits of its decline*,
And all by which the soul is charmed,
enraptured, feasted, fed,
Would'st thou the *Earth and Heaven* itself
in one sole name combine?
I name thee, *O Sakuntala!* and all at
once is said"

Discuss the above clearly bringing out the significance of the words italicized

17 'His (Kālidāsa's) women appeal more strongly to a modern reader, than his men' Justify.

18. Which is the predominant sentiment in the Abhijñana Śākuntala? How does Kālidāsa develop it? Contrast this with the method adopted in the Meghadūta

19 Write short notes on —Life in Āśramas as depicted by Kālidāsa *'33 March*

20 Explain the significance of the title अभिज्ञानशाकुन्तल and show what purpose is served in the development of the plot by the introduction of the element of अभिज्ञान

21 What is Kālidāsa's conception of an ideal king?

22 Sketch briefly the character of Śakuntalā referring to specific passages and situations in the play, wherever possible *'33 Sept.*

23 Write an essay on 'The Didactic element in Kālidāsa's works'

24 Explain the purpose of introducing (1) Durvāsas, (2) Dhanamitra's death, (3) Mātali, (4) Sānumatī

25 Give a short account of the state of society as revealed in the Śākuntalam

26 What difference do you notice between the meetings of Dushyanta and Śakuntalā in the first and last Acts? *'34 March*

27. "Dushyanta's character gains perfection as the play advances." Discuss

28 Explain the part played by the Vidūshaka in the Śākuntala and contrast it with the part played by the Vidūshaka in the Mālavikāgnimitra.

29 Give a critical estimate of Kālidāsa as a poet of nature, giving illustrations wherever possible

30 Write short notes on उपमा कालिदासस्य *1934 Sept*

31 "Kālidāsa is a masterly describer of the influence which nature exercises upon the minds of lovers" Substantiate the statement with illustrations from your texts

32 काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला । तत्रापि च चतुर्थोऽङ्कः तत्र श्लोकचतुष्टयम् ॥ Point out briefly the special merits of the IV Act that deserve the above encomium and state, with reasons for your choice, the four best verses spoken of therein

33 Give a descriptive account of the portrait of Śakuntalā painted by Dushyanta

34 Write short notes on प्रवेशक, मारीचाश्रम *1935 March*

35. 'Admirable as is Kālidāsa's work, it would be unjust to ignore the fact that in his dramas as in his epics, he shows no interest in the great problems of life and destiny.' Discuss

36 From what source did Kālidāsa derive the plot of the Abhijñāna Śākuntalam? What changes has he introduced in it? How do these changes enhance the charm of the play?

37. 'In this drama (Śākuntala) Kālidāsa has extinguished the volcanic fire of tumultuous passion by means of the tears of the penitent heart' Illustrate this with suitable references to the text *1935 Sept*

38 'The introduction of Priyamvadā and Anasūyā invests the play of Śākuntalam with a new life and charm' Comment on this statement

39 Briefly indicate the probable time taken up by each Act of the Śākuntalam and the interval between the successive Acts

40 Is the dramatist justified in making Śakuutalā suffer so much misery? *1936 March*

41 'Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the Hindus.' Discuss with special reference to the Śākuntala and the Meghadūta

42 Elucidate with examples Kālidāsa's conception of an ideal king

43 Describe fully the scene of Śakuntalā's departure from the hermitage of Kanva *1936 Sept.*

44 Discuss the popular view that the Fourth Act of Śākuntala is the best in the drama

45 Give a brief account of the repudiation scene in the Fifth Act of Śākuntala and show how it reveals the dignity of the ascetic order *'50 March*

46 The finest dramas of Kālidāsa are defective as

stage-plays Discuss with reference to Śākuntala

47 Estimate the character of Dushyanta. *'50 Sept*

48 Elucidate the dramatic significance of Durvāsa's curse on Śakuntalā

49 Describe the scene of Śakuntalā's departure from Kanva's hermitage with suitable quotations *'51 March*

50 Compare Anasūyā and Priyamvadā

51 Give an account of the scene of the re-union between Dushyanta and Śakuntalā *'51 Sept.*

52 Elucidate and substantiate the observation —

काव्येषु नाटक रम्य तत्र रम्या शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥

53. Write an appreciation and account of the character and part played by Anasūyā and Priyamvadā *'52 March*

54 Write an appreciation of Kālidāsa's love of Nature and its portrayal in Śākuntala

55 Compare and contrast the meeting of Dushyanta and Śakuntalā in the first and the last Acts *'52 Sept.*

Translate into English —

1. मय्येव विस्मरण	Act V.	Verse 23	*1932 March*
2 प्रत्यादिष्टविशेषमण्डन	VI	,, 6	,, *Sept.*
3 रथेनानुत्खातस्तिमित	VII	,, 33	*1933 March*

4	स्त्रीणामशिक्षितपटुत्व	Act V	Verse 22	*1933 Sept*
5	सिध्यन्ति कर्मसु	VII	4	*1934 Sept*
6	अस्मान्साधु विचिन्त्य	IV	17	*1935 March*
7	मेदश्छेदकृशोदर	II	5	,, *Sept*
8	प्राहुर्द्वादशधा स्थितस्य	VII	27	*1936 March*
9	आलक्ष्यदन्तमुकुला	VII	17	,, *Sept*
10	भूत्वा चिराय	IV	20	*1950 March*
11	वाच न मिश्रयति	I	27	,, *Sept.*
12	नैतच्चित्र यदय	II	15	*1951 March*
13	उत्पक्ष्मणो	IV	15	,, *Sept*
14	कार्या सैकत	VI	17	*1952 March*
15	इत प्रत्यादेशात्	VI	9	,, *Sept*

Annotate :—

1 रम्याणि वीक्ष्य . Act V Verse 2 *1931 Sept*

2 ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव ।

3 यथा गजो नेति Act VII Verse 31 *1933 March*

4 अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ।

5 मिथ्यैव व्यसन वदन्ति मृगयामीदृग्विनोद कुत । ,, *Sept*

6 विकार खलु परमार्थतोऽज्ञात्वाऽनारम्भ प्रतीकारस्य ।

7 इद तावदसुलभस्थानप्रशि शोचनीयम् । *1934 March*

8 कुत किल स्वयमक्ष्याकुलीकृत्याश्रुकारण पृच्छसि ।

9 प्राय स्व महिमान क्षोभात्प्रतिपद्यते हि जन । ,, *Sept*

10 चक्रवाकवधु आमन्त्रयस्व सहचरम् । उपस्थिता रजनी ।

11 कामी स्वता पश्यति । *1935 March*

12. दिष्टया धूमाकुलदृष्टेरपि यजमानस्य पावक एवाहुति पतिता ।

13 निमित्तनैमित्तिकयोरय क्रमस्तव प्रसादस्य पुरस्तु सपद । *1935 Sept.*

14 तेन हि ऋतुसमवायचिह्नं प्रतिपद्यता लता कुसुमम् ।
15 एवमादिभिरात्मकार्यनिर्वर्तिनीनामनृतमय-
वाङ्मधुभिराकृष्यन्ते विषयिण । *'36 March*
16 तच्चेतसा स्मरति नूनमबोधपूर्वं भावस्थिराणि जननान्तरसौहृदानि ।
17. मया मृत्पिण्डबुद्धिना तथैव गृहीतम् । *'36 Sept*
18 सर्वे कान्तमात्मीय पश्यति ।
19 राज्य स्वहस्तधृतदण्डमिवातपत्रम् *'50 Sep*

Explain —

1	तेजोद्वयस्य युगपद्व्यसनोदयाभ्या लोको नियम्यत इवात्मदशान्तरेषु ।				
2	कृता शरव्य हरिणा तवासुरा शरासन तेषु विकृष्यतामिदम् ।				*'31 March*
3	प्राहुर्द्वादशधा स्थितस्य	Act VII	Verse	27	*'32 March*
4	रम्याणि वीक्ष्य	,, V	,,	2	
5	एवमात्माभिप्रायसंभावितेष्टजनचित्तवृत्ति प्रार्थयिता विडम्ब्यते ।				,, *Sept*
6	प्राणानामनिलेन वृत्तिरुचिता	VII		12	*'33 March*
7	चित्रे निवेश्य	II		9	,, *Sept*
8	स्वप्नो नु माया नु	VI		10	
9	त्रिस्रोतस वहति यो	VII		6	*'34 March*
10	औत्सुक्यमात्रमव	V		6	,, *Sept.*
11	या सृष्टि .	I		1	*'35 March*
12	रम्याणि वीक्ष्य	V		2	,, *Sept.*
13	इदमुपनतमेवरूप	V		19	*'36 March*
14	पातु न प्रथम	IV		9	,, *Sept.*
15	अस्मान् साधु. .	IV		17	*'50 Sept.*

Explain (comment) with reference to the context—

1 राज्य स्वहस्तधृतदण्डमिवातपत्रम् ।
2 किमत्र चित्र यदि विशाखे शशाङ्कलेखामनुवर्तेते ।
3 कुतः खलु स्वयमक्ष्याकुलीकृत्य पुनरश्रुकारण पृच्छसि । '31 March
4 सता हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तय । ,, Sept
5 वयस्य यदुच्यते रन्ध्रोपनिपातिनोऽनर्था इति तदव्यभिचारि ।
6 सहज किल यद्विनिन्दित न हि तत्कर्म विवर्जनीयम् । '32 March
7 न खलु धीमता कश्चिदविषयो नाम ।
8 तव प्रसादस्य पुरस्तु सपद । '50 March
9. वय तत्त्वान्वेषान्मधुकर हतास्त्व खलु कृती ।
10. इत्थमात्मकृत प्रतिहत चापल दहति । '51 March
11. अहो चेष्टाप्रतिरूपिका कामिजनमनोवृत्ति ।
12 स्रजमपि शिरस्यन्ध क्षिप्ता धुनोत्यहिशङ्कया । '51 Sept
13 सर्व सगन्धेषु विश्वसिति ।
14 ननु गर्भ पित्र्य रिक्थमर्हति '52 March
15 चक्रवाकवधुके आमन्त्रयस्व सहचरम् । उपस्थिता रजनी ।
16 भवतु, अनिर्वर्णनीय परकलत्रम् । '52 Sept

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